

Looking for its mission
LGBT Community
Center slashes hours.

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Something to SMMILE about
Producer of street fairs returns
\$291,000 to nonprofit groups.

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From 'Star Search' to 'Hedwig'
Kevin Cahoon plays John Cameron
Mitchell's tragic tranny rock star.

see Arts section



BAY AREA REPORTER

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Serving the gay, lesbian, bisexual, and transgender communities since 1971

24th Milk March will stay in the Castro

by Zak Szymanski

The news was still fresh and traumatic as tens of thousands of San Franciscans gathered in the Castro to mourn the loss of Supervisor Harvey Milk on November 27, 1978. Milk, one of the first openly gay elected officials in the country, had been assassinated, along with Mayor George Moscone, by conservative ex-Supervisor Dan White just hours before, and the grief-stricken mass of people instinctively lit candles and marched down Market Street to honor their slain hero.

Milk's legacy – and the procession in his honor – never came to an end. The annual Milk Moscone Memorial March will take place this year on Monday, November 25 at 6:45 p.m., beginning with a gathering at Milk's old camera store at 575 Castro Street near 19th, and continuing up Castro to Harvey Milk Plaza, where speakers will be featured.

The memorial event, which will also honor recently deceased gay movement pioneer Harry Hay, will feature Board of Supervisors President Tom Ammiano; former Milk Club President Gwenn Craig; and Radical Faerie and newly-elected San Francisco Pride President Joey Cain.

The Milk March is sponsored by the Harvey Milk LGBT Democratic Club, which was founded by Milk as the Gay Democratic Club in 1977. This year's march will stay in the Castro, according to Milk Club President Debra Walker, in order to attract more people and feed off the energy in the place "where Harvey spent most of his time."

It is also taking place two days early as November 27 is the day before Thanksgiving, and club members wanted to give people an opportunity to attend in the event they had plans for the long weekend.

In recent years the march has often not been well attended, except during big anniversary years or times of political significance.

"We're hoping to get people in the Castro to pay attention," said Walker. "There are a lot of younger people in the city who don't have a knowledge of the history. We're hoping to get a lot of energy from the neighborhood and get people's blood going. It will be short, and local, and I actually think it's going to be really neat."

The lower-key memorial will also allow for more energy and planning to go into next year's event, which will mark the 25th anniversary of Milk's death and is expected to draw more people.

Everyone is welcome and encouraged to attend the Milk March. Candles will be provided. ▼

Candidates square off at District 8 debate

by Matthew S. Bajko

In a city where political fights loom larger than life, the first face-to-face forum between the candidates in the District 8 supervisorial runoff was remarkably non-confrontational.

Bevan Dufty and Eileen Hansen, the two contenders to replace Assemblyman-elect Mark Leno as the supervisor for the Castro, Noe Valley, and Glen Park, were not only amicable but left those in attendance wondering what distinguished one from the other.

Dufty even covered for Hansen's being 25 minutes late for the forum due to an endorsement meeting, explaining her absence to the more than 75 people gathered at the Noe Valley Ministry building.

"I have to give Eileen her props. I skipped the endorsement meeting. I knew I wouldn't win it," Dufty said. "I know that is where she is stuck."

Throughout the course of the 75-

page 17 ►



Bevan Dufty and Eileen Hansen were cordial at Monday's District 8 runoff debate.

Fourth suspect nabbed in Araujo murder

by Joe Dignan

Newark Police have charged a fourth man in the killing of Eddie "Gwen" Araujo, a 17-year-old transgender youth who was allegedly murdered at a party in the East Bay city on October 3.

The suspect, Jason Michael Cazares, 22, of Fremont, was arrested without incident on Saturday, November 16 in Newark and charged with murder. Like the three other defendants in the case, Cazares was also charged with a hate crime in the killing.

Although a judge in the case has ordered many of the records sealed, Newark Police

Lieutenant Thomas Milner said that Cazares was "a principal player involved in this case."

Cazares had originally been a witness in the investigation and, according to police, made a statement on October 22 in which he spoke of driving to Lake Tahoe, via highway 50 on October 5 with two of the other defendants, Jose Merel and Michael Magidson. Araujo's body was discovered, buried in a shallow grave, near the remote Silver Lake Campground in the Sierra.

Police seized two shovels, a pickaxe, and other garden tools from Cazares's father's home.

Magidson had also allegedly telephoned Cazares from the Santa Rita jail, where he has

been since his arrest.

Police had long said they were looking for another suspect whom they named only as Jason.

"Jason went from a witness to a person in custody.

We've been able to develop other evidence to him being a co-principal," Milner said.

Milner intimated that his office is pursuing still more suspects.

"Are there any more suspects? I don't want to say no," Milner told the *Bay Area Reporter*.

There were "kids flowing in and flowing

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Jason Michael Cazares



More than 100 students and supporters turned out at the University of California, Berkeley on Saturday to counterprotest a small contingent of homophobes from Fred Phelps's Westboro Baptist Church in Kansas and to show their support for murdered transgender teen-ager Eddie "Gwen" Araujo. The Phelps clan – minus Fred – protested at sites throughout the Bay Area.

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SFAF cuts turkey dinners

by Zak Szymanski

Citing a lack of staff resources, the San Francisco AIDS Foundation has decided not to host its annual Thanksgiving dinner for people with HIV/AIDS this year.

Instead, clients who would normally attend SFAF's dinner will be referred to other dinners throughout the city, according to Redge Norton, SFAF spokesman, particularly the dinner hosted by Glide Memorial Church, to which SFAF donated \$5,000 to help cover the costs of additional clients.

The decision to cancel the dinner came when SFAF was trying to bridge a \$2.5 million budget shortfall, according to Norton. Because the agency opted to cut staff instead of services, and because there are numerous other Thanksgiving dinners offered to people with HIV/AIDS, SFAF concluded that its staff would be better used

at its annual holiday dinner in December. Canceling Thanksgiving dinner, added Norton, is not considered a service cut.

"We just didn't have the staff necessary to do both dinners," Norton told the *Bay Area Reporter*. Although he refused to disclose how much money it usually costs SFAF to host Thanksgiving dinner, he emphasized that the cancellation was due to a staff — rather than a monetary — deficit.

Additionally, SFAF's annual Thanksgiving dinners, which had been held at the Westin St. Francis Hotel, had seen continually declining attendance, said Norton, leading the agency to believe it was duplicating services. In 1996, he said, 1400 people attended the dinner. Last year, only 700 people were served.

"People that would have come are being absorbed by Glide," he said, "so no one will go hungry."

Glide's dinner takes place on Thanksgiving Day at 330 Ellis

Street from 9 a.m. to 1:30 p.m., and breakfast is from 7 a.m. to 8:30 a.m. But Glide may not be the only one feeling the impact of one less Thanksgiving dinner this year.

Tom Nolan, executive director of Project Open Hand, told the *B.A.R.* that a lot of his own agency's clients used to frequent SFAF's Thanksgiving dinner instead of getting their Open Hand meals delivered for that day.

"Since that's not happening this year, even though there are other alternatives, there's nothing quite like that for our clients," said Nolan. "So we're expecting a full client load that day. We prepare a nice meal. I'm sure the congregant experience is cherished by a lot of folks but we do the best we can to make it as festive as possible."

SFAF does plan to continue its annual holiday party for women and families, which this year will be held December 19, from 5:30-7:30 p.m., at the Annunciation Cathedral. ▼

Holiday dinners need volunteers

by Matthew S. Bajko

An annual tradition for nearly 30 years, Tenderloin Tessie's Holiday Dinners once again is seeking volunteers to help staff both its Thanksgiving and Christmas meals.

The community organization prepares the yearly feasts for the

city's LGBT, elderly, disabled, homeless, and children who have no family or place to go during the holidays. Everyone who comes to the family-style affairs not only is treated to a hot meal but also receives a gift bag.

But it takes many volunteers to make the meals a success. Workers are needed to set up the dining areas, help with cooking, serve the

meals and clean up afterwards.

This year, help is needed on Wednesday, November 27 from 4 p.m. to 7 p.m. and on Thanksgiving Day, Thursday, November 28, from 11 a.m. to 6 p.m. On Christmas, volunteers are needed on Wednesday, December 25 from 11 a.m. to 6 p.m.

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LGBT center chops hours

by Joe Dignan

You can kiss me on a Monday," goes the 1960s song, Tuesday, or "any day you say," and, yes, kissing is okay at San Francisco's LGBT Community Center, but not on Sundays.

Because as of November 1, they're closed on Sundays.

Although potential renters can use the space by special arrangement at other times, the community center cut its hours, closing Sundays and all weekday mornings, after what publicist Jason Riggs called a "comprehensive usage analysis."

"It just wasn't as popular," Riggs said. Because most of the activity by the nonprofits, who are the main users of the center, happens in the evening and on Saturdays.

"Sunday is just naturally a slow time," he said.

Riggs said the center would use the money it saves on security, utilities, and front desk staff time to help reduce rates to the smaller nonprofit groups who use the building.

Since Executive Director Brian Cheu started work in May the center has been trying to define its mission. At the moment, it is mainly a home for a warren of 14 nonprofit groups that have small offices there. It rents out its 17 meeting rooms for classes put on by the Harvey Milk Institute and City College, with whom it also collaborates on some programs. Those classes make up the bulk of

the events in the new building.

It is also building a program of special events like a recent District 8 supervisorial debate, an election night party on November 5, transgender community meetings, and programs for children, youth, and families. Center officials said that they will host a "Jesse Helms Retirement Party" on January 16, as the kickoff of a monthly entertainment and social series, and start a queer oriented "movie night."

One of the most successful, Riggs said, and one of the few ongoing entertainment events, is a weekly queer comedy showcase on Monday evenings produced by Larry Roberts, a.k.a. Larry Bob, compiler of a well-known Internet mailing list of events in the Bay Area.

Other programs haven't done as well. The center started an innovative child watch program for people attending events there. The idea is that a professional teacher will take care of the kids while the adults go to an event or class. Although users have reportedly been very happy with it, few have taken advantage of the free service.

Riggs said booking levels for October were almost as high as in June, during the hectic time just after the center opened.

"But summer was slow," said Riggs.

The center has a target of 50 percent occupancy for its rooms, which it did not meet in July and August.

But, according to Riggs, the center's two large event spaces are almost fully booked for Decem-

ber. Riggs said that the center hosts approximately 200 activities monthly, but without an established usage pattern, there is no indication how the center will fare in the post-holiday doldrums during January and February.

In comparison to community centers in other major metropolitan centers, San Francisco's is a baby in a new building. Its annual budget of \$2.6 million and staff of 20 is dwarfed by the Los Angeles Gay and Lesbian Center, which employs 250 and spends \$33 million a year. L.A. boasts that it is the largest LGBT organization of any kind in the country, but its four-site center is also closed on Sundays.

New York's center has a significant political advocacy group, a library, and a museum of gay and lesbian history.

When San Francisco's center opened in March, most of those jobs were already being done by other independent groups.

Shortly after he was hired in May, Cheu said, "There's going to be an evolution from what people think they wanted, to what they really want."

"Before we opened," said program director Anne-Tamar Mattis, "we were gathering a lot of information about 'what do they need?' That was in the dreaming stage. Now we're putting together dreams with financial reality."

As of press time, the center did not provide financial data requested by the *Bay Area Reporter*. Cheu did not return a call seeking comment. ▼



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Misfire

by Jane Warner

A Different Light Bookstore, 489 Castro, November 17, 8:05 p.m.: Two men entered the store and began to look at several books. The manager recognized the men from a previous occasion when they had come in and acted suspicious. Alarmed, the manager alerted her clerk and then took money from the till and went to the office and closed the door. As she was putting the money in the safe, she looked up and saw one of the men standing over her. "Can I help you?" she asked.

The man said he had a question about a book, and the manager told him the clerk up front would help him. The man walked out of the office and returned to the front of the store. Both of the men then approached the counter with a paperback to purchase. As the clerk rang up the sale, one of the men took out a canister of pepper spray and pointed it at the clerk. The suspect depressed the button but the canister malfunctioned, dripping liquid on the counter.

"Gotcha!" the suspect laughed. Startled, the clerk wasn't sure what had happened and continued ringing up the sale. The men impatiently stated they didn't have enough money and quickly left the store.

Suspicious, the clerk looked for

the cash box underneath the counter and saw that it was missing. The store manager ran out after the suspects, who got into a cab at 19th and Collingwood and disappeared.

Suspect number one is described as African American, 35-40 years old, 6 feet 2 inches tall, 220 pounds, with a scruffy beard, and wearing a blue denim jacket and blue jeans. Suspect number two is African American 25-35 years old, 6 feet tall and 200 pounds, with short dreads, a black baseball hat, and a large puffy jacket.



Police believe these are the same men wanted in connection with a

series of robberies in the Castro over the last two months, including those at Not Just Flowers, Squat and Gobble, and Phantom. In each case, suspects have used either pepper spray or some caustic chemical during their crime. Anyone with information is asked to call (415) 553-1201.

Too late

Fronting 431 Castro, November 14, 6:10 a.m.: Early in the morning, paramedics responded to a call of a man down on the sidewalk, not breathing. Upon arrival, they discovered a white male in his 50s, blue in the face and not moving. Efforts to revive him were unsuccessful and the man was determined deceased at the scene. Police were called to the

area and the scene was cordoned off with yellow tape until it was determined whether the man was a victim of foul play. Police found one homeless man who told officers he first saw the man sleeping on the sidewalk at about 2 a.m. He tried to wake him, he said, but the man shifted and would not get up. About an hour later, he checked on him again and found him in the same condition. Thinking the man was dead, the homeless man left. At 6 a.m., however, when he returned, he noticed the man was in the same position and wasn't breathing, so he called 911. Police determined the man was not a victim of foul play, and they released his body to the medical examiner. The victim's identity was being withheld pending notification of his family.

Who let the dog out?

Fronting Harvey Milk Civil Rights Academy, 19th and Diamond, November 13, 6:29 a.m.: Police were dispatched to a report of a white male in his 30s with long blond hair, wearing a gray shirt and blue jeans, exposing himself in front of the elementary school. Upon arrival, officers found the man leaning against a telephone pole with his arms folded and his penis sticking out of his pants. Officers ordered the man to put his penis back in his pants and placed him under arrest. The 38-year-old suspect was taken to Mission Station and cited for indecent exposure. Officers noted that the school had not yet opened and no children were present at the time of the incident. ▽

X-Men meet the G-Men

by Joe Dignan

Party promoter Raymond Chan and his boyfriend, Albert Law, have been arrested and charged in federal district court with two counts each of narcotics possession with intent to distribute, authorities said.

San Francisco Police raided the couple's house on Thrift Street on Thursday, November 14 and, according to the criminal complaint in the matter, seized 266 grams of methamphetamine, 125 grams of ecstasy, which works out to approximately 500 average size tablets, and \$185,000 in cash.

Chan had been a partner in X-Ray Productions which, since Au-

gust 2001, produced X-Men, a monthly gay dance party on Sundays at 715 Harrison as well as club Anthem on Thursday nights at Folsom and 11th streets.

"I told them not to call it 'X-Men,'" said fellow promoter Gus Bean.

Chan's business partner Alan Voorhees said he would continue producing X-Men and a new venture, "SCORE!", on his own and with other partners, but would close down Thursday's Anthem.

X-Men drew large crowds to its Harrison Street venue. "They always did extra effort to make the room fun," said promoter Don Spradlin.

Chan and Law are being held at Santa Rita County Jail and are



X-Men's Ray Chan

scheduled to have a detention hearing on Thursday morning, November 21, to determine if they are eligible for bail.

According to the criminal complaint, the SFPD was tipped to the pair's alleged drug dealing by an unnamed informant who had been to the couple's house for parties and had observed drug use there.

In early November, the SFPD then followed Chan as he made the rounds from club to club allegedly selling drugs from his car, which was parked outside the venues.

On November 14, police raided the pair's house and discovered the ecstasy and methamphetamine, as well as unnamed quantities of GHB and ketamine.

John Whitmer, who identified himself as the club's lighting designer, and Roberto Fernandez, another employee, were at the house at the time of the raid. Neither Whitmer, Fernandez nor business partner Voorhees were charged.

The head of SFPD's narcotics division, Captain Tim Hettrich, said that the investigation was transferred to the Drug Enforcement

next page ▸

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An album for the holidays

by Zak Szymanski

This is not your mother's Christmas album. A mix of high energy dance music, big cabaret, and lounge numbers, *Carols Across America* offers a unique combination of leathermen and empresses, gay camp and classics to enjoy by the fire this holiday season.

But the best part about the album, which will be released this week, is its community spirit and the fact that all benefit San Francisco's Positive Resource Center and the AIDS and Breast Cancer Emergency Funds.

Organized by producer Johnny Hedges and AIDS advocate Gary Virginia, both clients of PRC, *Carols Across America* features 14 digitally recorded tracks from performers across the country, including favorites by Jo-Carol,

Mark Paladini, SDK, Sheba, Donna Sachet, Linda Imperial, and Irene Soderberg. Two new songs, one by Paul Parker and another by Ernest Kohl, will make their debuts through sales of the album.

Everything about the CD — from the artists' time to the production logistics — has been donated or discounted, which has allowed a larger return to charity, according to Virginia.

Executive Producer Thomas F. White underwrote the entire cost of production; artist Nick Mills designed the cover, which features an angel wearing breast cancer and AIDS awareness ribbons; attorney Anthony Berman donated his services to secure recording rights and draw up contracts; and San Francisco recording studio owner Leo Frappier lowered his rates for contributing performers. A variety of events are coming

up to mark the CD's release, notably a party this Saturday, November 23 at the Cafe, 2367 Market Street, from 6-9 p.m. Scheduled to perform are Sachet, Jo-Carol, Paladini, Sheba, and Virginia (whose own rendition of "Frosty the Snowman" is not to be missed). There is no cover charge, but CD's will be for sale at the club.

Performers will also be singing at Harvey's on Sunday, November 24 at 8:30 p.m., and at the Russian River Resort in Guerneville on November 30 at 10 p.m.

For those who can't make it to the release parties, CD's can be previewed and purchased at www.ecarols.com for \$20 each.

"It's a great project," summarized Virginia. "It seems like anybody who gets involved winds up donating their work, and it has brought together a lot of great energy and talent and diversity." ▼

X-Men

◀ previous page

ment Administration and federal authorities because of the large quantities involved.

The maximum penalties if convicted of the charges are life in prison and a \$4,000,000 fine. The methamphetamine charge carries a 10-year minimum term.

The pair's arrest is the latest in a string of high-profile arrests of men catering to the gay club scene.

Scott Candell, a lawyer for the pair, said that the "positive things"

that might help the men are that neither has a criminal record nor were there any weapons found in the bust.

"Despite all this, they are really good people," Voorhees said.

Voorhees had worked with Chan on several other ventures including Xanadu, a dance party they threw in June around Pride. Chan and Voorhees had also been involved in the production of gay day at Waterworld this fall.

X-Men was the first club in the U.S. to be certified as a "safe setting," by Dance Safe, the national drug harm reduction organization. The club distributed harm

reduction literature, made free drinking water and ear plugs available, and had an emergency medical technician on the premises.

Voorhees speculated that the club's up-front attitude toward drug use might have attracted the attention of police.

"People are going to use drugs, no matter what you do, no matter how much you search. It's a fact of life. We know that," Voorhees said. He added that in the year and a half since the club's opening last August, an ambulance was called to the club only once. He noted that was low by comparison to other clubs. ▼



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OPEN FORUM

SFAF's turkey

As most readers will recall, several months ago the San Francisco AIDS Foundation announced a series of staff layoffs and salary reductions at all levels of the organization. Even longtime Executive Director Pat Christen, often criticized for her six-figure salary, finally took a pay cut. SFAF took the action, it said, in an effort to close a \$2.5 million budget shortfall in the current fiscal year that started July 1.

At the time, foundation officials assured the public that the protection of client services was prioritized. Current "core" client services would continue, but the volume of services would be reduced, leading clients to experience increased waiting time and less one-on-one time with staff.

Now, five months after SFAF's announcement, we see clearly what "core" client services means. Apparently it does not mean the annual Thanksgiving dinner for people with AIDS that the foundation has provided for the past several years. This year, as we report this week, the foundation will not host its turkey dinner for clients; instead, clients are being referred to other free holiday dinners in the city. In an effort to put a positive spin on the matter, SFAF did provide \$5,000 to Glide Memorial Church (we hope that's not government money going to a religious institution) so that Glide could handle the expected increased demand for meals since the foundation was recommending that its clients attend that event.

SFAF insists that the cancellation of its Thanksgiving dinner is not a "service cut." We disagree. If it's a service that was previously provided and is now not taking place, that's a cut.

To add insult to injury to the hundreds of gay men who are SFAF clients, the agency has no plans to cancel its Christmas party next month for its clients who are women with children. Something doesn't add up. As the largest AIDS service organization in San Francisco, SFAF should be aware that men who have sex with men make up the vast

majority of HIV/AIDS cases in the city. While we are certain that SFAF's female clients are deserving of a holiday party, why do gay and bisexual men have to be told that they will have to go elsewhere for a meal on Thanksgiving? It doesn't seem fair to cut the one holiday event for both men and women.

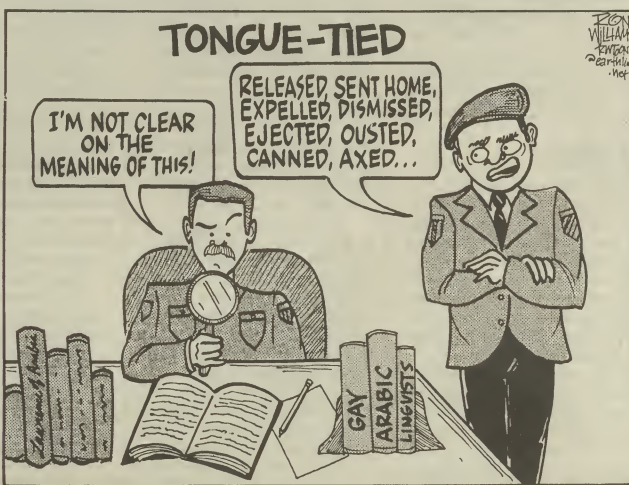
SFAF maintains that it sliced the Thanksgiving dinner because it did not have enough staff for both events. The cancellation is due to a staff — rather than a monetary — deficit; but that's not accurate. In the end, it does come down to money. If the foundation had not been forced to implement layoffs, then presumably it would have had the manpower nec-

essary to put on the event. But SFAF had cut its personnel to save money.

We recognize that the AIDS foundation has had a rough year. It started out in litigation with the infamous Dan Pallotta over the fate of the for-profit AIDS Ride. SFAF severed its ties with Pallotta and started its own ride, which in this first year raised far less money than the previous AIDS Ride events. It then announced the staff and salary reductions. And, like virtually all other local HIV/AIDS nonprofits, SFAF has seen its revenue reduced in a sluggish economy.

But it's a damn shame that SFAF had to do away with its Thanksgiving dinner. Perhaps Ms. Christen's pay cut wasn't big enough. ▼

Editorial



The best choice for District 8

by Jeff Sheehy

Just about a year ago, I wrote a column backing a candidate associated with Mayor Willie Brown. Dennis Herrera, appointed to the Police Commission by the mayor, was running for city attorney.

I saw a competent, experienced policy maker and decided to support him instead of letting my disappointment over Tom Ammann's loss for mayor turn into bitterness and hatred toward all things associated with Mayor Brown.

And, in fact, Herrera has exceeded all expectations — turning out to be an independent, activist, pro-consumer city attorney. He hired a member of the LGBT community as one of his chief assistants, Therese Stewart, former SF Bar Association president. She had also worked pro bono to help defend the city's landmark equal benefits ordinance. Together, they have brought that litigation with the airlines to its successful conclusion. Additionally, Herrera has sued PG&E over its shenanigans in the energy markets and just recently filed suit against City Tow.

The reason I bring this up is that I am supporting another extremely competent and extremely experienced candidate for supervisor in District 8, Bevan Dufty. Like Herrera, Dufty is being slammed for his association with the mayor. And, like Herrera, that association is irrelevant to the job Dufty will do once elected.

Anyone who has worked with Dufty knows that his experience — as aide over the last 27 years starting with Congresswoman Shirley Chisholm and including a notable stint as chief of staff to Susan Leal — makes him one of the most qualified candidates for supervisor in recent memory. He knows City Hall, he knows city departments, and he knows how to get things done. A great example is the Castro Shuttle, which he and then-Supervisor Leal initiated.

Some criticism has been leveled at Dufty because he has focused his campaign on solv-

ing the day to day neighborhood issues that so frequently frustrate folks because they cannot seem to get anyone at City Hall to pay attention. However, I think addressing those problems is exactly why we have district elections and why I am supporting Dufty.

And I don't buy the line spewed by some in the Eileen Hansen camp that Dufty doesn't have the same policy experience as Hansen. On that question and for sake of argument, let's take Hansen's avowed policy strength — HIV & AIDS — and compare her positions with Dufty's understanding of these tough issues and his proposals.

Starting with prevention, Hansen in this paper a few weeks ago stated that, "attention to those who are homeless, needle-using, immigrant, young, women, and people of color is critical."

While that may have been the focus of her policy experience, that statement shows a lack of understanding of the reality of the epidemic right now in San Francisco.

The fact is that while women are particularly at risk for HIV infection globally, there still is no heterosexual epidemic in San Francisco and the rates of HIV among women remain extremely low both in terms of overall infections and new infections. As for injection drug users, recent research shows that most new infections among needle users are happening due to sexual exposure, not needles — a result of the success of the needle exchange program. And, most of that sexual exposure that is fueling the rates among needle users is either between gay men or involves transgender individuals. In fact, the highest rates of HIV transmission are among these two groups, neither of which is mentioned in Hansen's list.

Contrast that with Dufty's policy recommendations. First, he recognizes the high rates of HIV transmission among the transgender community and is committed to reinforcing and expanding targeted preven-

tion efforts — these efforts also must address treatment issues. Second, he knows that the bulk of new infections are among gay men and that these rates demand a response. He has called for a summit to re-invent how we do prevention. He is insisting that we take a holistic approach to gay men's health. Dufty believes, as many do, that HIV prevention can no longer be considered separately from a person's overall health and should also address, among other things, substance abuse, mental health, and other infectious diseases such as hepatitis or other sexually transmitted diseases.

Moving to treatment, Hansen has not offered much insight so far. Dufty remains the only candidate to raise the issue that the weekend drop-in clinic for people with HIV/AIDS at San Francisco General Hospital

has been closed due to budget cuts.

Finally, Dufty recognizes the important advocacy role he must play at a state and federal level. As the elected leader of a district with some of the highest rates of HIV/AIDS in the country, he knows that he must weigh in on the fight for additional funding for the AIDS Drug Assistance Program and for increasing Ryan White CARE funding. He is prepared to defend our CDC prevention funding — currently under attack from the religious right under the guise of audits for sexual content. Further, he has the means to act — he has the ear and the support of Nancy Pelosi and Dianne Feinstein in Washington, and Mark Leno, John Burton, and Kevin Shelley in Sacramento.

Indeed, even in an area that Hansen touts as her strength, Dufty is a more thoughtful and better-prepared candidate. From my perspective, Bevan Dufty is far and away the best choice for District 8. Take a minute to request an absentee ballot or mark your calendar on December 10, the date of the runoff election, and vote for Bevan Dufty. ▼

Guest Opinion

LETTERS

Supports Dufty in Dist. 8

In the general election for District 8 supervisor I endorsed and supported Tom Radulovich because I felt that he was the best candidate to represent the district and to work with both the Brown and the Ammiano machines.

Now, I have to look at the two candidates in the December runoff and think hard about who to endorse and support since Radulovich isn't in the race anymore.

I decided to endorse and support Bevan Dufty over Eileen Hansen for a number of reasons, but the first one being Bevan's accessibility and action when it comes to listening to what residents of the District want and getting those ideas implemented or discussed. I believe that he is truly independent of Mayor Brown and Board President Tom Ammiano and will be able to keep that independence and still work with both the mayor and the board president in getting work done. He can be a vote to nullify a mayoral veto and a vote to pass common sense legislation the mayor's office needs to pull San Francisco through these dark times. District 8 can be sure of his independence.

Eileen Hansen on the other hand (and in my opinion only), can't pull away from her base of support among progressive leftists and Supervisor Ammiano. I have yet to see her independence from Ammiano demonstrated in any past or current campaign with which she's been involved. Yes, I respect her a great deal and think she'd be a good candidate for office, but not as a supervisor for District 8.

As an elected San Francisco Green Party County Council member, I'm going against my party endorsement and supporting Bevan Dufty over Eileen Hansen. I hope that all Green Party voters in the district will vote for him. I also hope that Greens throughout the city who aren't involved with the party locally, will become involved and let their voices be heard. I also hope that our party will acknowledge our accomplishments as well as our losses this election cycle and learn to become even better winners, since we are now starting to get more votes in the city.

Oh, and I wish that Wayne Friday would stop bashing the Green Party and start realizing that we're not all Granola eating, tree-hugging, hippies. In fact, 90 percent of us probably wouldn't describe ourselves that way and as a gay community we should support the Green Party more because it's the only party that guarantees gay rights in its 10 key values, the Democrats don't and the Republicans, oh why bother.

Seth Watkins, SFGPCC Member
San Francisco

He's your puppet

Your recent editorial ["Our choice in Dist. 8: Dufty," November 14] said that Bevan Dufty won't be a "rubber stamp for the mayor." The reason you gave was that the mayor said Dufty isn't his puppet. As if Mayor Brown would publicly announce that Dufty was his puppet! When was the last time you believed what Willie Brown said? In fact, Brown got on the phone as soon as the runoff was announced. A Democratic County Central Committee member admitted that he flip-flopped his position from supporting Hansen to supporting Dufty after receiving one of Mayor Brown's "calls" (see *SF Bay Guardian* November 13-19). If that's not a puppet show, I don't know what is. It looks like Brown and Dufty are the new Wayland Flowers and Madame. So don't be fooled. Mayor Brown wants Bevan Dufty elected so that Dufty will rubber-stamp the interests of downtown business—at the expense of our neighborhood renters, seniors, and all of us struggling to keep San Francisco diverse and open. Thankfully we in District 8 can vote for someone who will represent all of us. Vote Eileen Hansen on December 10.

Dennis Conroy
San Francisco

Parking solution

The solution to parking in the Castro ["Castro group searches for parking solution," November 7] is less cars. Why do auto owners continually try to provide for more parking in the face of increasing environmental degradation, war-mongering for oil, and at the expense of the tranquility of our neighborhoods? Think of the future. Think public transit.

Denise D'Anne
San Francisco

Merchants or neighborhood?

As a small merchant and resident of the Castro, it appalls me that the current president of the Merchants of Upper Market and Castro, Patrick Batt, obviously cares more about the merchants than the neighborhood in which he happens to have his two businesses. I am referring to his stance against a dry Halloween. In the *B.A.R.* article, "Police Plan for dry Halloween in '03," there was much discussion regarding what happened this year in the Castro and how

alcohol was a major contributor to the problems. In MUMC's newsletter, Batt stated, "Personally, I do not agree with the concept of zero tolerance and have not embraced these suggestions when it comes to the sale of alcohol during such events as Halloween." He then went on to say at the last MUMC meeting while discussing a dry Halloween, "I am opposed to merchants not making money on Halloween."

First and foremost, this is a neighborhood, not the financial district. Many of us live here and do not appreciate Mr. Batt's attitude of merchants first, neighbors second. Halloween started out as a neighborhood party with costumes and having a good time. It had nothing to do with the merchants making money. It's Mr. Batt's attitude that is deteriorating our neighborhood to where people come in and do as they please, say as they please, litter the streets and sidewalks, and even write graffiti on buildings and windows.

This year there were four confirmed stabbings, many fights, derogatory name calling (i.e. faggots) and even a small bon fire was set by the Chevron gas station. People from all over the Bay Area and even other states come to the Castro on Halloween night because they know they can do as they please and then go home not caring what they have done to our neighborhood. If making this an alcohol free event (just like it's done at Union Square on New Year's eve), then it should be worth promoting not only by the neighbors, but by the merchants too. What if next year there is double the amount of people (since Halloween is on a Friday night) and there are more stabbings, even a death or two? Does a business have a right to make money worth more than that of one life? What if not a small bon fire is set, but someone got carried away and set a large bon fire and a building catches on fire. There goes the neighborhood because there is no way any fire trucks could get into the neighborhood because of the crowds.

What if someone who lives on Castro Street or Collingwood needs an ambulance for a 911 emergency and it can't get through.

There is no control and with alcohol being sold and drunks on the streets, the police can do just so much. Halloween has become what is known as a non-event event that no one wants to take responsibility for. Well, it's time that not only the neighborhood but the merchants should start to take some sort of responsibility and the best way is to support our police and stand behind them with zero tolerance. The bars can sell all the drinks they want inside their establishments, but they must each have a person at the door/windows to ensure no alcohol leaves the premises. If everyone chips in to make this work, maybe we can have a safe and fun Halloween without the fear of our neighborhood being trashed.

Neil Uscier
San Francisco

Congrats on story

Congratulations on the important story of pending disciplinary action against the sheriff's deputy who allegedly bullied and sexually assaulted Tumeka Godwin ["Historic deputy firing a mixed bag for TG activists," November 14]. The Markunas Society has closely monitored the unfolding saga of the sheriff's department and its abusive personnel. The sheriff has chosen to turn a blind eye toward the systematic brutalization of transgender and gay male prisoners since the "gay tank" was abolished about 10 years ago.

The whole sorry mess is 100 percent preventable and especially regrettable since the gay tank was a reform championed by Father James Markunas, the first openly gay chaplain to work in county jails.

The gay tank was a voluntary housing policy which most pre-op transgenders and gay males were glad to choose, given the starkly macho outlook in county lockup. For many years this beneficial reform was responsible for reducing the number of rapes and other violent misconduct. But homophobic and transphobic deputies replaced the gay tank with a mandatory "sexual issues" housing unit where they placed only those they perceive as insufficiently masculine. Consequently, most pre-op and gay male prisoners either were driven into the closet or held up to public ridicule and violent mistreatment.

For a decade, the sheriff's silence on the topic of violent transphobia and homophobia has been deafening.

Frederic Millen, Executive Director
The James Markunas Society
San Francisco

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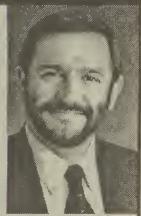
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When Dems move right, what's left?

by Paula Martinac

In the 2000 presidential election, 52 percent of American voters cast ballots for either Al Gore, a Democrat, or Ralph Nader, a Green. Today, Republicans have taken control of all three branches of federal government. What happened in the two years in between? The GOP is framing the midterm elections as a mandate for George W. Bush's policies, while Democrats blame their embarrassing losses on the tragedy of September 11. It's true that the attacks on our country put a bumbling president's approval rating through the roof. But there are a lot of progressives, myself included, who lay the Democratic Party's problems at its own door. How can we harness our anger and frustration to resurrect the floundering Democrats and effect political change?

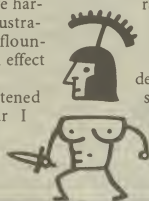
Like other disheartened Democrats, this year I chose a third-party candidate in a major race, although just two years ago in my column I rebuked gay and straight leftists who voted for Nader. At that time, it seemed like there was too much at stake — judicial appointments, for example — to risk not voting for Al Gore, as disappointing a candidate as he was.

Today most of our Democratic leaders in Washington look even less appealing than Gore did in 2000 or former President Bill Clinton did after the travesties of NAFTA and "welfare reform." Consider all the congressional Democrats who supported Bush's 2001 tax cut for the rich and then wondered why they couldn't make headway in the 2002 elections despite a weak economy and tumbling consumer confidence — not to mention the sleaziness of Bush cronies like Enron CEO Kenneth Lay. Many of those same Democrats backed Bush's resolution to wage war on Iraq — so much for the loyal opposition.

In a way, the tragic death of U.S. Senator Paul Wellstone (D-Minnesota), one of the last real



liberals in Washington, is a metaphor for the current state of the party of Franklin Roosevelt. Wellstone's feisty, caring progressive politics had become such a rarity among Democrats that



Lesbian Notions

the only plausible person to replace him on the ballot was former Vice President Walter Mondale, an old-style liberal (and I don't mean that as an insult). Too many Democrats have tried to obscure their party's historical differences from the Republicans and in the process alienated their liberal base and eliminated our choices. They've allowed Republicans to spin "partisanship" as a dirty word, when, in fact, parties are a vital component of our political system.

At a time when apathy on the left is widespread, concerned progressives need to be getting involved in the political process. First, the easiest way to take part is simply to speak up. That sounds basic, but the left is often incredibly disorganized when it comes to voicing displeasure with our elected officials.

With e-mail we can tell our congresspeople exactly what we think about everything from their voting records to the way they run their re-election campaigns. And I don't mean that we should just rail against the Republicans. If you're a Democrat who voted for a third-party candidate this year, why not e-mail your representative in Congress or the state legislature and tell her exactly why she

lost your vote? Furthermore, signing up for the e-mail alerts of a progressive group like MoveOn (www.moveon.org) can put your voice together with others on the left to make more of an impact.

Second, we could take speaking up even further and start lobbying our officials for meaningful election reforms, which might help boost Democratic voters' confidence and broaden our choices at the polls. Just changing the voting equipment isn't sufficient — after all, brand-new machines didn't help Florida voters in the September primary. We could also be advocating for same-day voter registration, 24-hour polling places, or the creation of an election week or month.

In addition, there are noteworthy state programs that we could be promoting in our own locales to ensure that we have choices in future elections. Last year, for example, Iowa instituted a nonpartisan redistricting plan designed to increase competition in congressional and state legislative races and to make it more difficult for incumbents to hang onto their seats indefinitely. In the area of campaign finance reform, Arizona now gives statewide candidates the choice of running "clean elections" with public funds and little or no private money, which is resulting in a wider range of candidates and therefore greater competition.

Finally — and certainly most challenging — more progressives, gay and straight, need to seek political office. Gay political hopefuls can get advice and support from the Gay and Lesbian Victory Fund, which offers regional workshops to assist potential candidates in their campaign bids, no matter how lowly the office. We can continue to complain among ourselves, or we can contribute to rebuilding the Democratic Party as the voice of this country's liberal majority. ▼

Paula Martinac is a Lambda Literary Award-winning author of seven books and editor in chief of Q Syndicate. She can be reached care of this publication or at PMcolumn@aol.com.

All SMMILES here!



The board of directors of SMMILE, producer of the Up Your Alley and Folsom Street fairs, glow as they distribute \$291,000 (there's a typo in the check) to nearly a dozen nonprofit groups on Wednesday, November 13. Those receiving funds this year included the GLBT Historical Society (\$15,000), Quin Yin Healing Arts Center (\$11,000), the Center for Caregiver Training (\$18,500), the AIDS/HIV, Hepatitis C Nightline (\$25,000), Healing Waters (\$26,500), Project Inform (\$21,500), Out and Equal Workplace Advocates (\$23,500), the Harvey Milk Institute (\$13,000), the Tenderloin AIDS Resource Center (\$25,000), Maitri (\$19,500), and the Sisters of Perpetual Indulgence (\$25,000). Numerous other organizations also received funds.

POLITICS

Conservatives take charge on Capitol Hill

by Wayne Friday

The full impact of the Republican right's new political clout became evident last week when GOP congressional members met to choose their leaders for the new 108th Congress that will convene in January. Senate Republicans chose Senator **Trent Lott** (R-Mississippi) as the incoming majority leader, giving him another shot at a job he lost in mid-2001 when Senator **James Jeffords** (I-Vermont) defected from the GOP and became an independent, giving control of the Senate to the Democrats.

Senate Republicans then chose **Mitch McConnell** (R-Kentucky) as their new No. 2 leader. McConnell, an arch-conservative, is best known for his staunch opposition to the campaign finance reform. Also joining the new Republican leadership team is Senator

Jon Kyle (R-Arizona), another conservative, who will become GOP policy chairman. All three of the top GOP Senate leaders come from the conservative, religious right wing of the Republican Party and all have past records of opposing such things as abortion, gay rights, and other civil rights issues.

In the new GOP House, where Republicans will hold at least five more seats than they do now, even more right-wing leadership will be in charge. Representative **J. Dennis Hastert** (R-Illinois), well-known Reagan conservative, will stay on as House speaker, while Representative **Tom DeLay** (R-Texas), known in the House as "the hammer" because of his blunt, fiercely partisan, outspoken style, moves from his current No. 3 spot of majority whip to that of House majority leader, making the gay-hating Texas conservative the House's No. 2 Republican, directly below the speaker.

DeLay will in fact become a public spokesman for his party and take charge of its agenda in the House. Most House members, Republican and Democrat alike, feel DeLay will be more powerful than the soft-spoken, midwestern Hastert and will in fact outshine the speaker in setting the agenda for the conservative right. To further his clout, DeLay personally chose one of his political protégés, Representative **Roy Blunt** (R-Missouri), for the No. 3 House position as majority whip.

In their caucus, Democratic senators chose to keep **Tom Daschle** (D-South Dakota) as the new minority leader, with Nevada Senator **Harry Reid** (D) staying in the No. 2 whip position.

Democrats in the House did make a remarkable change, however, when Representative **Richard Gephardt** (D-Missouri) stepped aside, and party members chose Representative **Nancy Pelosi** (D-San Francisco) for the top position of minority leader. The lopsided 177-29 vote makes the popular Californian the first woman leader of either party in Congress. House Democrats chose Representative **Steny Hoyer** (D-Maryland) for the No. 2 position as minority whip, and

voted for Representative **Robert Menendez** (D-New Jersey), a Hispanic, to become the new Democratic Caucus chair.

The election of Pelosi and DeLay does give some worry to members that while the selection of the two give both parties fresh faces to represent them over the next two years, it also threatens to take the parties further toward ideological extremes, and to increase partisan friction. Pelosi said that won't be so, at least not from her point of view. Pelosi, saying that as minority leader she has set a goal of crafting a "down the center" program for important issues such as economic growth. I've known Pelosi since she was first elected to Congress and while I don't know her well, I do know she is among the very best top few friends the LGBT community has on Capitol Hill.

On Election Night I spent a short time with her and Supervisor **Mark Leno** watching early election returns at the Fairmont and, damn, does the lady know politics! As the early returns were coming in, she was correctly predicting one contest after another and anyone who has spent any time talking politics with her quickly becomes impressed with not only her total knowledge of politics, but she can count House members and predict the outcomes better than any of the multitude of television talking heads that were covering the networks on election night.

Politics and people

Some political writers (particularly one from the *Bay Guardian*) would have us believe that the District 8 runoff election on December 10 between **Bevan Dufty** and **Eileen Hansen** is strictly a left versus moderate fight. Wrong. Hansen, an admitted political lefty, might have the endorsements of **Harry Britt** and **Tom Ammann**, but you can hardly say Dufty has no progressives in his camp when he has the solid endorsements of both Representative Nancy Pelosi and Oakland's Representative **Barbara Lee**. Further, Hansen's camp is pushing the point that the number of women on the board will be doubled as she wins - forget that argument too; **Fiona Ma** will take care of that when she wins in District 4. Dufty's strong endorsement of the popular Proposition N in the recent election is enough alone to make most vote for him (as opposed to his opponent's opposing it, that is). Bevan Dufty for District 8 supervisor on December 10.

Remember when shortly after September 11, 2001, **George W. Bush** went on television to announce to the world that "we will be judged as to how we handle the war on international terrorism by whether we find **Osama bin Laden** dead or alive." Well, Mr. Bush, it's well past a year now and Osama is once again sending us taunting recorded messages, so on that calculation alone, George, I don't think your administration is being "judged" all that well as goes the war on terrorism.

Dems control state: **Tom McClintock**, the GOP candidate for state controller, conceded the race

Monday. Democrat **Steve Westly**'s victory means the party controls every statewide office for the first time since 1882.

Think the election is over? Not so fast. There are still a couple of hundred votes to be tallied in the race for a state Senate seat (District 12) that stretches from the Salinas Valley to the upper San Joaquin Valley where Republican **Jeff Denhal** leads Democrat **Rusty Areias** by a couple of thousand votes, and the results of an Assembly seat in District 30 is still unsettled; Democrat **Nicole Parra** leads Republican **Dean Gardner** by only 200 votes. The 30th District encompasses Kings, Kern, Fresno, and Tulare counties. Counties by law have until December 3 to certify the results.

California's House delegation in the new 108th Congress will number 53 members - 33 Democrats, 20 Republicans.

Since 1992, the so-called Year of the Woman, when women boosted their presence by 22 in Congress, their numbers have grown slowly. The new Congress will have 59 House women members and 13 Senate members; starting in January, women will hold a record six governorships nationwide.



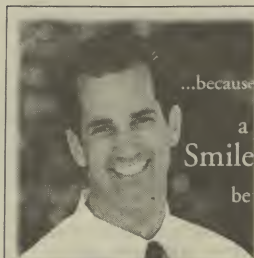
Bonnie Dumanis

Congratulations to **Bonnie Dumanis**, the district attorney-elect of San Diego County. Dumanis, a 50-year-old lesbian Superior Court judge, and a Democrat, ousted two-term incumbent D.A. **Paul Pfingst**, a Republican, in that county's nonpartisan race. Dumanis won the election by 3,556 votes out of 581,266 cast; her opponent didn't mention her sexual orientation, but a Christian political group predictably distributed thousands of fliers reminding voters that she was a lesbian. Dumanis, incidentally, had the strong endorsement of the politically influential San Diego Police Officers Association.

Last week I mentioned that Representative **Loretta Sanchez** (D-Garden Grove) was re-elected and will be joined in the new Congress by Representative-elect **Linda Sanchez** (D-Lakewood), her sister, making them the country's first and only congressional sister act. Well, not to be outdone, the Sanchez sisters will be joined in the 108th Congress by brothers from Florida - Representative-elect **Mario Diaz-Balart** and Representative **Lincoln Diaz-Balart**, who won his sixth term; both men are Republicans.

The new 108th will not be sworn in until January but the final makeup of the new Congress

next page ►



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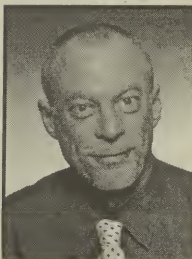
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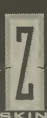
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Who were the first gay elected officials?

by David Bianco

November 1974 (28 years ago this month): Elaine Noble is elected a state representative in Massachusetts.

In the mid-1970s, the gay and lesbian movement reached a new phase when the first openly gay men and lesbian women began to win election as public officials. Gays had campaigned for public positions as early as 1961, when openly gay drag entertainer Jose Sarria received 5,600 votes in his bid for a position on the San Francisco Board of Supervisors. Other openly gay individuals ran for office in the next 13 years, and at least one of them won: Kathy Kozachenko, of the Ann Arbor, Michigan, county council.

But in late 1974 one gay man and one lesbian burst onto the political scene as openly gay legislators. In November of that year, Elaine Noble was elected as a state representative in Massachusetts, and one month later Minnesota state Senator Allan Spear revealed his homosexuality in a newspaper interview.

The openly lesbian Noble — a former cocktail waitress, educator, and community volunteer — ran as a Democrat for a seat in the Massachusetts House representing Boston's Fenway District. She narrowly won the primary and defeated her Republican opponent in November with nearly 60 percent of the vote.

In office Noble found herself torn between her goals as a legislator representing a mostly straight, elderly, and poor district and the demands of the gay and lesbian community that she focus on "their" issues. On more than one occasion, she was accused of "selling out" and acting against the best interests of gays and lesbians. For example, when two

dozen gay men were accused of pedophilia in Boston, she quickly held a news conference and condemned the accused men, most of whom were never convicted. In 1976 she flew to a fundraiser in San Francisco to raise money for the straight, pro-gay politician who was running against Harvey Milk for the California Assembly.

On the other hand, Noble did try (albeit unsuccessfully) to pass a statewide job-protection bill for gays and lesbians and certainly helped break down barriers and stereotypes among legislators in Massachusetts and nationwide. After she served two terms, the district lines were redrawn and she found herself in the same district as her ally, then-closeted gay legislator Barney Frank.

Rather than face off against Frank in a primary, Noble ran for the U.S. Senate in 1978, but she lost the primary to future presidential contender Paul Tsongas.

Noble left elected office with some bitterness toward the community that had both embraced and scorned her. She told the *Advocate*, "I guess more than anything I'm just exhausted and very, very tired and probably disillusioned because I really tried the best I could and it wasn't good enough for the gay community. To be honest, I don't know what 'good enough' is."

In part inspired by Noble's November 1974 election, Allan Spear granted a front-page interview to the *Minneapolis Star-Tribune* soon after his re-election to a second term as a state senator, in which he declared he was gay. This announcement was not met with universal acceptance. One state senator indicated during a committee meeting that he thought the state should appropriate money to help Spear get his homosexuality "cured." Nonetheless, many of Spear's fellow senators were supportive, although most

expected him to lose his 1976 bid for re-election. Spear's Republican opponent in that race spent so much time denying homosexuality was an issue in the race that it became clear it was. Spear won with nearly 70 percent of the vote.

In the years that followed, Spear made a name for himself fighting for strict drunk-driving laws and expanded child care services. He also pushed for a gay rights bill that met strong opposition from religious conservatives but was ultimately passed in 1993. By that time Spear had risen through the ranks of Minnesota's senate to become that body's president.

In the two decades since Noble and Spear became openly gay elected officials, dozens of gay men and lesbians have come out in office or run as openly gay and lesbian candidates. In 1991 the Gay and Lesbian Victory Fund was founded to help raise money to elect openly gay and lesbian candidates — and by the end of that decade, hundreds of gay men and lesbians had been elected to public office. ▼

David Bianco, M.A., is the author of *Modern Jewish History for Everyone and Gay Essentials: Facts for Your Queer Brain*. He can be reached at DaveBianco@aol.com.

Suggested reading

Clendenin, Dudley, and Adam Nagourney. 1999. *Out for Good: The Struggle to Build a Gay Rights Movement in America* (Simon & Schuster).

Thompson, Mark, ed. 1994. *Long Road to Freedom: The Advocate History of the Gay and Lesbian Movement* (St. Martin's).

Our Man Friday

◀ previous page

hinges on the outcome of three undecided House races — in Colorado, Hawaii, and Louisiana — and a Senate race in Louisiana, where Democrat Mary Landrieu faces a December 7 runoff against Republican Suzanne Terrell. As of now, the House will include 228 Republicans, 203 Democrats; the Senate will have at least 51 Republicans, 47 Democrats, and one independent who sides with the Democrats.

Incidentally, Democrats will hold their nominating convention in Boston in 2004, July 26-29; Republicans have yet to announce, but are reportedly leaning toward New York City.

A couple of readers have e-mailed me, but no, I know nothing about Janet Napolitano, the governor-elect of Arizona, except that she was born in New York City, raised in Pittsburgh and New Mexico, moved to Phoenix in 1983 to become a law clerk, was named by President Bill Clinton in 1993 to be U.S. attorney for Arizona, and was elected Arizona state attorney general in 1998. Napolitano, a Democrat, says she



Janet Napolitano

is "very pro-choice" but is admittedly "hard to pigeonhole" as to political philosophy. Napolitano is 44, single, and has no children. Now what the hell else do we have to know other than that she won and is a good Clinton Democrat?

So, the U.S. Army kicked out nine gay linguists from the Defense Language Institute in Monterey because they were found to be homosexual. Six of the nine were studying to learn Arabic, one of the world's most difficult languages, as the military cries aloud

that there is a shortage of Arabic speaking men and women in the military, saying it is "almost at an emergency stage." So much for the failed "Don't Ask, Don't Tell" policy, or as Representative Barney Frank (D-Massachusetts) said last week: "If anything is a critical need for now, it is people conversant in Arabic; this puts prejudice ahead of national security."

Finally, from the *Los Angeles Times* — file this under "what ifs": Political gossip has it that back in January or February, the Bush White House was so eager to see former L.A. Mayor Richard Riordan win the California gubernatorial primary that there were actually negotiations about Bill Simon getting out of the race to take the No. 2 job in the new Homeland Security office. But the possible offer supposedly fell through when Homeland Security chief Tom Ridge had a wobbly start, and the idea of a political fledgling like Simon in the second chair changed some minds. The rest, like the Simon campaign itself, is history.

And how was your week? ▼

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• Androgens are contraindicated in men with carcinoma of the breast, or known or suspected carcinoma of the prostate. Geriatric patients treated with androgens may be at an increased risk for the development of prostatic hyperplasia and prostatic carcinoma.

• To minimize the potential transfer of testosterone to another person, patients should wash their hands immediately with soap and water after application of AndroGel. They should cover the application site(s) with clothing after the gel has dried.

Please see brief summary of prescribing information.

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1. Dobs AS. Androgen therapy in AIDS wasting. *Baillière's Clin Endocrinol Metab* 1998;12:379-390.

2. Grinspoon S, Corcoran C, Askari H, et al. Effects of androgen administration in men with the AIDS wasting syndrome: a randomized, double-blind, placebo-controlled trial. *Ann Intern Med* 1998;129:18-26.

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2. Hypogonadotropic hypogonadism (congenital or acquired)—idiopathic gonadotropin or luteinizing hormone-releasing hormone (LHRH) deficiency or pituitary-hypothalamic injury from tumors, trauma, or radiation. These men have low testosterone serum levels but have gonadotropins in the normal or low range.

AndroGel® has not been clinically evaluated in males under 18 years of age.

CONTRAINDICATIONS

Androgens are contraindicated in men with carcinoma of the breast or known or suspected carcinoma of the prostate.

AndroGel® is not indicated for use in women, has not been evaluated in women, and must not be used in women.

Pregnant women should avoid skin contact with AndroGel® application sites in men. Testosterone may cause fetal harm. In the event that unwashed or unclothed skin to which AndroGel® has been applied does come in direct contact with the skin of a pregnant woman, the general area of contact on the woman should be washed with soap and water as soon as possible. *In vitro* studies show that residual testosterone is removed from the skin surface by washing with soap and water.

AndroGel® should not be used in patients with known hypersensitivity to any of its ingredients, including testosterone USP that is chemically synthesized from soy.

WARNINGS

1. Prolonged use of high doses of orally active 17-alpha-alkyl androgens (e.g., methyltestosterone) has been associated with serious hepatic adverse effects (peliosis hepatis, hepatic neoplasms, cholestatic hepatitis, and jaundice). Peliosis hepatis can be a life-threatening or fatal complication. Long-term therapy with testosterone enanthate, which elevates blood levels for prolonged periods, has produced multiple hepatic adenomas. Testosterone is not known to produce these adverse effects.
2. Geriatric patients treated with androgens may be at an increased risk for the development of prostatic hyperplasia and prostatic carcinoma.
3. Geriatric patients and other patients with clinical or demographic characteristics that are recognized to be associated with an increased risk of prostate cancer should be evaluated for the presence of prostate cancer prior to initiation of testosterone replacement therapy. In men receiving testosterone replacement therapy, surveillance for prostate cancer should be consistent with current practices for eugonadal men (see PRECAUTIONS: Carcinogenesis, Mutagenesis, Impairment of Fertility and Laboratory Tests).
4. Edema with or without congestive heart failure may be a serious complication in patients with preexisting cardiac, renal, or hepatic disease. In addition to discontinuation of the drug, diuretic therapy may be required.
5. Gynecomastia frequently develops and occasionally persists in patients being treated for hypogonadism.
6. The treatment of hypogonadal men with testosterone esters may potentiate sleep apnea in some patients, especially those with risk factors such as obesity or chronic lung diseases.

PRECAUTIONS

Transfer of testosterone to another person can occur when vigorous skin-to-skin contact is made with the application site (see Clinical Studies). The following precautions are recommended to minimize potential transfer of testosterone from AndroGel®-treated skin to another person:

- Patients should wash their hands immediately with soap and water after application of AndroGel®.
- Patients should cover the application site(s) with clothing after the gel has dried (e.g., a shirt).
- In the event that unwashed or unclothed skin to which AndroGel® has been applied does come in direct contact with the skin of another person, the general area of contact on the other person should be washed with soap and water as soon as possible. *In vitro* studies show that residual testosterone is removed from the skin surface by washing with soap and water.

Changes in body hair distribution, significant increase in acne, or other signs of virilization of the female partner should be brought to the attention of a physician.

General

The physician should instruct patients to report any of the following:

- Too frequent or persistent erections of the penis.
- Any nausea, vomiting, changes in skin color, or ankle swelling.
- Breathing disturbances, including those associated with sleep.

Information for Patients

Advise patients to carefully read the information brochure that accompanies each carton of 30 AndroGel® single-use packets.

Advise patients of the following:

- AndroGel® should not be applied to the scrotum.
- AndroGel® should be applied once daily to clean, dry skin.
- After application of AndroGel®, it is currently unknown for how long showering or swimming should be delayed. For optimal absorption of testosterone, it appears reasonable to wait at least 5-6 hours after application prior to showering or swimming. Nevertheless, showering or swimming after just 1 hour should have a minimal effect on the amount of AndroGel® absorbed if done very infrequently.

Laboratory Tests

1. Hemoglobin and hematocrit levels should be checked periodically (to detect polycythemia) in patients on long-term androgen therapy.
2. Liver function, prostatic specific antigen, cholesterol, and high-density lipoprotein should be checked periodically.
3. To ensure proper dosing, serum testosterone concentrations should be measured (see DOSAGE AND ADMINISTRATION).

Drug Interactions

Oxyphenbutazone: Concurrent administration of oxyphenbutazone and androgens may result in elevated serum levels of oxyphenbutazone.

Insulin: In diabetic patients, the metabolic effects of androgens may decrease blood glucose and, therefore, insulin requirements.

Propranolol: In a published pharmacokinetic study of an injectable testosterone product, administration of testosterone cypionate led to an increased clearance of propranolol in the majority of men tested.

Corticosteroids: The concurrent administration of testosterone with ACTH or corticosteroids may enhance edema formation; thus, these drugs should be administered cautiously, particularly in patients with cardiac or hepatic disease.

Drug/Laboratory Test Interactions

Androgens may decrease levels of thyroxine-binding globulin, resulting in decreased total T4 serum levels and increased resin uptake of T3 and T4. Free thyroid hormone levels remain unchanged, however, and there is no clinical evidence of thyroid dysfunction.

Carcinogenesis, Mutagenesis, Impairment of Fertility

Animal Data: Testosterone has been tested by subcutaneous injection and implantation in mice and rats. In mice, the implant induced cervical-uterine tumors, which metastasized in some cases. There is suggestive evidence that injection of testosterone into some strains of female mice increases their susceptibility to hepatoma. Testosterone is also known to increase the number of tumors and decrease the degree of differentiation of chemically induced carcinomas of the liver in rats.

Human Data: There are rare reports of hepatocellular carcinoma in patients receiving long-term oral therapy with androgens in high doses. Withdrawal of the drugs did not lead to regression of the tumors in all cases.

Geriatric patients treated with androgens may be at an increased risk for the development of prostatic hyperplasia and prostatic carcinoma.

Geriatric patients and other patients with clinical or demographic characteristics that are recognized to be associated with an increased risk of prostate cancer should be evaluated for the presence of prostate cancer prior to initiation of testosterone replacement therapy.

In men receiving testosterone replacement therapy, surveillance for prostate cancer should be consistent with current practices for eugonadal men.

Pregnancy Category X (see Contraindications)—Teratogenic Effects: AndroGel® is not indicated for women and must not be used in women.

Nursing Mothers: AndroGel® is not indicated for women and must not be used in women.

Pediatric Use: Safety and efficacy of AndroGel® in pediatric patients have not been established.

ADVERSE REACTIONS

In a controlled clinical study, 154 patients were treated with AndroGel® for up to 6 months. Adverse events possibly, probably or definitely related to the use of AndroGel® and reported by ≥1% of the patients are listed in Table 1.

Table 1. Adverse Events Possibly, Probably or Definitely Related to Use of AndroGel® in the Controlled Clinical Trial

Adverse Event	5 g	7.5 g	10 g
Acne	1%	3%	8%
Alopecia	1%	0%	1%
Application Site Reaction	5%	3%	4%
Asthenia	0%	3%	1%
Depression	1%	0%	1%
Emotional Lability	0%	3%	3%
Gynecomastia	1%	0%	3%
Headache	4%	3%	0%
Hypertension	3%	0%	3%
Lab Test Abnormal*	6%	5%	3%
Libido Decreased	0%	3%	1%
Nervousness	0%	3%	1%
Pain Breast	1%	3%	1%
Prostate Disorder**	3%	3%	5%
Testis Disorder	3%	0%	0%

*Lab test abnormal occurred in nine patients with one or more of the following events: elevated hemoglobin or hematocrit, hyperlipidemia, elevated triglycerides, hypokalemia, decreased HDL, elevated glucose, elevated creatinine, or elevated total bilirubin.

**Prostate disorders included five patients with enlarged prostate, one patient with BPH, and one patient with elevated PSA results.

The following adverse events possibly related to the use of AndroGel® occurred in fewer than 1% of patients: amnesia, anxiety, discolored hair, dizziness, dry skin, hirsutism, hostility, impaired urination, paresthesia, penis disorder, peripheral edema, sweating, and vasodilation.

In this clinical trial of AndroGel®, skin reactions at the site of application were occasionally reported with AndroGel®, but none was severe enough to require treatment or discontinuation of drug.

Six (4%) patients in this trial had adverse events that led to discontinuation of AndroGel®. These events included the following: cerebral hemorrhage, convulsion (neither of which were considered related to AndroGel® administration), depression, sadness, memory loss, elevated prostate specific antigen and hypertension. No AndroGel® patients discontinued due to skin reactions.

In an uncontrolled pharmacokinetic study of 10 patients, two had adverse events associated with AndroGel®; these were asthenia and depression in one patient and increased libido and hyperkinesia in the other. Among 17 patients in foreign clinical studies there was one instance each of acne, erythema and benign prostate adenoma associated with a 2.5% testosterone gel formulation applied dermally.

One hundred six (106) patients have received AndroGel® for up to 12 months in a long-term follow-up study for patients who completed the controlled clinical trial. The preliminary safety results from this study are consistent with those reported for the controlled clinical trial. Table 2 summarizes those adverse events possibly, probably or definitely related to the use of AndroGel® and reported by at least 1% of the total number of patients during long-term exposure to AndroGel®.

Table 2. Incidence of Adverse Events Possibly, Probably or Definitely Related to the Use of AndroGel® in the Long-Term, Follow-up Study

Adverse Event	Dose of AndroGel®		
	5 g	7.5 g	10 g
Lab Test Abnormal*	4.2%	0.0%	6.3%
Peripheral Edema	1.4%	0.0%	3.1%
Acne	2.8%	0.0%	12.5%
Application Site Reaction	9.7%	10.0%	3.1%
Prostate Disorder**	2.8%	5.0%	18.8%
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*Lab test abnormal included one patient each with elevated GGT, elevated hematocrit and hemoglobin, increased total bilirubin, worsened hyperlipidemia, decreased HDL, and hypokalemia.

**Prostate disorders included enlarged prostate, elevated PSA results, and in one patient, a new diagnosis of prostate cancer; three patients (one taking 7.5 g daily and two taking 10 g daily) discontinued AndroGel® treatment during the long-term study because of such disorders.

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COMMUNITY NEWS

Catch-22 for schools over Boy Scouts on campuses

by David Ryan Alexander

[Editor's note: This is the last in a 2-part series looking at the No Child Left Behind Act.]

An amendment in President Bush's education bill, the No Child Left Behind Act, threatens to withhold funding from any school that does not open its campus resources for use by the Boy Scouts of America, angering some school districts that have banned the BSA from its schools due to the Scouts' anti-gay policies.

"It's bizarrely particular, the specific mention of the Boy Scouts," said San Francisco Board of Education President Jill Wynn. "And they're saying you can't discriminate against people who discriminate."

According to Wynn, attorneys for the Board of Education are currently reviewing the law to determine what will need to happen to ensure compliance. Wynn expects that SFUSD will need to augment its current policy, but plans to maintain its sexual orientation non-discrimination language.

"The law doesn't say you can't have a policy. Whether or not we follow our own policy is our own business. That does not make us uncompliant with the law," she said.

Wynn said that in the past, the

BSA would hold meetings or distribute recruitment information during school hours, but with the passage of the non-discrimination policy at SFUSD, Scouts were no longer allowed to do so.

"At that point," she said, "use of school buildings by the BSA declined, because a message was sent that they were not welcome." Wynn expects, however, that the passage of the amendment will serve as a signal that the BSA be allowed back on campuses again.

The new law will not allow the BSA to use school hours for its purposes, but it will allow the BSA to once again start distributing flyers and recruitment information at the schools.

The amendment states, "Any local district that discriminates against or denies equal access to patriotic organizations, such as the Boy Scouts of America, is denied funds."

Although the legislation was signed into law on January 8, a letter was sent from Secretary of Education Rod Paige just last Friday detailing compliance of the act. It explained the meaning of "patriotic organization" to more specifically include "any group officially affiliated with the Boy Scouts of America or any other youth group listed in Title 36 of the United States Code as a patriotic society."

According to Mary Kate

Cullen, public policy director for the Gay Lesbian Straight Education Network, the Title 36 list of organizations was used so that the amendment would not give free and open access to all groups that may be explicitly discriminatory, such as the Ku Klux Klan.

Other organizations listed under Title 36 include the Future Farmers of America and the Girl Scouts of America. According to Cullen, however, the controversy remains with the BSA because the organizations listed under Title 36 do not have similar discriminatory practices.

"The Girl Scouts," Cullen said, "have always been open and accepting of out troop leaders and even different religious affiliations. They are much more up-front about diversity being an important component of being a Girl Scout."

The amendment is also separate from the Equal Access Act that was passed in the 1980s. Under the EAA a school must provide all student groups with the same access to the school that is provided to other student groups. Cullen explained that, "because the BSA has troop leaders and sponsors, they're not considered student-led groups." The amendment was then necessary to grant outside groups such as the BSA access to campus facilities.

that they killed Araujo after Brown took Araujo into the bathroom, lifted the miniskirt, and discovered that s/he was anatomically male.

Cazares's arraignment was continued to November 22 after his attorney, Jesse Garcia, requested a delay during a brief appearance on Monday, November 18.

Nabors has pleaded not guilty to the charges. Merel and Magidson have not yet entered pleas.

Araujo's murder has reverberated through Newark, a small East Bay city of 55,000, triggering vigils, protests, and raising questions of ingrained homophobia in this community and the schools which Araujo and some of the defendants attended.

When Fred Phelps, pastor of Westboro Baptist Church in Topeka, Kansas, announced he would come to the Bay Area to picket as part of his long-running "God hates fags" campaign, East Bay Pride and others organized counter demonstrations last weekend.

The most conspicuous of these was a rally in Oakland on Friday, November 15 attended by Oakland Mayor Jerry Brown, other

city officials and LGBT rights activists.

From the podium, Molly McKay, of Marriage Equality California, wished that Phelps would "click his heels and go back over the rainbow to Kansas."

About 10 of Phelps's followers did turn up at a performance of *The Laramie Project*, a play about slain gay college student Matthew Shepard, at Newark Memorial High School later that evening.

Phelps's followers, some of whom were children, carried signs that read: "Matt in Hell" and "Eddie in Hell."

Approximately 150 counter-protesters were there to meet them, including 20 adults in angel garb with large wings to hide Phelps's people from view of the crowd.

The counterprotesters shouted, "Love Not Hate" to drown out the chants of Phelps's followers.

At the demonstration, Andrew Uzoma, a student who was among the counterprotesters, said, "It's pretty sad it takes something like this to happen to have people come together. There's some pretty messed up people in this world." ▼

Nothing will change at some schools. After the Supreme Court ruled in June 2000 that the BSA had a First Amendment right to exclude any viewpoints that conflicted with its own, many districts, such as the Chicago Public Schools, withdrew their sponsorships of the BSA due to its sexual-

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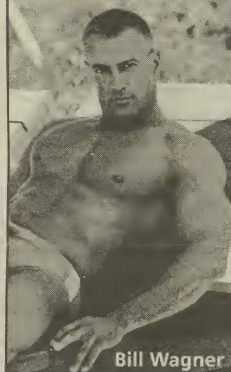
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Araujo murder

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out" of the party, Milner said, pointing to a pattern of complicity among those attending.

But to date, police have only been able to place the four suspects - Cazares, Merel, Magidson, and Jaron Nabors - plus three others at the scene of the crime. The other three allegedly present were Merel's brothers, Paul and Emmanuel, and Nicole Brown. Paul Merel was originally arrested in connection with the case and then released. Brown has been a key witness to police.

Araujo was allegedly beaten, then strangled to death at the party. According to police, Araujo's body was then left in the garage of the Merel house, the scene of the party, until the alleged killers buried it at Silver Lake.

After Nabors led the police to the grave two weeks later, police found Araujo, wrists and ankles bound, in a miniskirt s/he was last seen wearing at the party.

Police allege that one or several of the defendants had sex with Araujo at or before the party and

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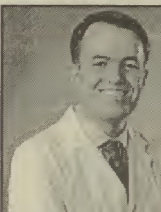
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Holocaust Museum opens gay exhibit

by Matthew S. Bajko

A new exhibition at the United States Holocaust Memorial Museum in Washington D.C. aims to shed light on the thousands of homosexuals, primarily gay men, who were murdered in concentration camps by the Nazis.

Between 1933 and 1945, an estimated 100,000 men were arrested for homosexuality, and of these, approximately 50,000 were sentenced for the crime. Most of these men spent time in regular prisons. An estimated 5,000 to 15,000 were sent to concentration camps where an unknown number of them perished.

The new exhibit, "Nazi Persecution of Homosexuals 1933-1945" opened on November 15 and will be at the museum until March 16, 2003. The exhibition will then travel to cities across the country.

More than two years in development, it is the first major exhibit

on the subject for English-speaking audiences and draws on materials from more than 40 archives and other repositories in eight countries.

"This exhibition reflects the museum's commitment to recognizing all the victims of Nazism," said Fred S. Zeidman, chairman of the United States Holocaust Memorial Council, the museum's governing body. "Poles, Gypsies, Soviet prisoners of war, the handicapped, and Jehovah's Witnesses all were targeted by the regime, and 5 million of them were murdered along with the 6 million Jews between 1933 and 1945. We created this as a traveling exhibition to tell this important story in communities throughout the U.S."

In 1933, the year Adolf Hitler assumed power, an estimated 1 million homosexual men lived in Germany. Nazi policy asserted that homosexual men carried a "degeneracy" that threatened the "disciplined masculinity" of Germany. As homosexuals were be-

lieved to form self-serving groups, the emergence of a state-within-the state that could disrupt social harmony was also feared.

Additionally, the Nazis charged that homosexuals' failure to father children was a factor in Germany's declining birth rate, thus robbing the nation of future sons and daughters who could fight for and work toward a greater Reich.

"The exhibition explores why homosexual behavior was identified as a danger to Nazi society and how the Nazi regime attempted to eliminate it," said exhibition curator Edward Phillips. "The Nazis believed it was possible to 'cure' homosexual behavior through labor and 're-education.' As their efforts to eradicate homosexuality grew more draconian, gay men became subject to castration, institutionalization, and deportation to concentration camps."

Information about the exhibit and the Holocaust Museum can be found online at www.ushmm.org. ▼

Army sees greater threat in gays than terrorists

by Bob Roehr

What is a greater threat to U.S. security: that intercepted messages from possible terrorists go untranslated? Or that homosexuals do the translating? The Pentagon has decided that gays pose the greater danger. It has kicked out at least nine service members studying at the elite Defense Language Institute in Monterey, California.

Over the last two months the Servicemembers Legal Defense Network has assisted six Arabic language students discharged from DLI under the anti-gay policy known as "Don't Ask, Don't Tell." Also kicked out were students learning Korean and Mandarin, other difficult languages.

Many of the soldiers had simply told their superior officers that they were gay, said Steve Ralls, spokesman for SLDN. PFCs Alastair Gamble and Robert Hicks were caught sleeping together during a middle of the night raid on Gamble's room in April. All were dismissed.

Numerous studies conducted since the 9/11 terrorist attack on

the U.S. have pointed out a dangerous shortage of speakers of Arabic, Farsi, and other languages indigenous to the Muslim world within the intelligence communities. As a result, intercepted messages and other intelligence information often are not translated or analyzed on a timely basis. That can be fatal when information is the foundation of modern security.

In 2001, the Army had positions for 84 Arabic translators among its nearly half million troops. It could fill only half of them, 42, according to a report by the General Accounting Office, the federal government's investigative arm.

The training program in Arabic at DLI is 63 weeks long, compared with 25 weeks for European languages. Only the brightest candidates are selected for the grueling marathon of learning Arabic. They also tend to be older and have completed college. So the six Arabic students who were discharged, some of them near the end of their training, represent a significant portion of DLI's total capacity in that area. The Army cannot just crank out translators like it does infantryman straight out of high school.

"I would be ever so grateful if an American politician would explain why the Taliban's persecution of women is considered barbaric, yet persecution of gay military personnel by your government is deemed quite acceptable," wrote Australian Mike LeClerc in a letter to the *New York Times*.

"Firing talented people who possess a scarce and sorely needed skill because some people don't like their choice of social companions puts prejudice ahead of national security," said Congressman Barney Frank (D-Massachusetts).

"These discharges, by impairing our efforts against terrorism clearly provide aid and comfort to our enemy," declared decorated WWII veteran and gay activist Frank Kameny. "They represent treason under Section 3, Article II of the Constitution, and everyone involved, from bottom up to the very top should be indicted, prosecuted, tried, convicted, and hanged for treason."

"Bigotry undermines readiness," said C. Dixon Osburn, executive director of SLDN. "For the sake of national security, Congress should repeal Don't Ask, Don't Tell." ▼

Boy Scouts

◀ previous page

orientation discrimination as well as its religious affiliation.

According to GLSEN, in 2000 there were 1,042 schools in five states that did not charter or sponsor BSA packs or troops, compared to the current figure of 4,532 schools in 10 states.

The school sponsorships provided the BSA with perks that other organizations normally did not receive "because the BSA were such an established and well-populated organization," said Cullen.

"They have such a cache with public schools that they can often get many perks that other clubs can't."

These perks at times included greater use of campus public address systems to make school-wide announcements as well as the ability to include recruitment notices and general BSA information along with class registration information that is mailed to each student at the beginning of the school year.

At the time of the Supreme Court ruling, Gregg Shields, the national spokesman of the BSA, told *Education Week*, "We're not forcing Boy Scouts of America's values on

anyone. We simply ask people to respect our values and beliefs."

Retiring North Carolina Senator Jesse Helms (R) crafted the amendment in the Senate version of the bill. According to a spokeswoman for the BSA, "no one ever officially spoke to Senator Helms. The Boy Scouts are an apolitical nonprofit organization so we did not participate in the creation of the bill."

In response, San Francisco's Wynns said, "It is the Republican Party who supposedly are for local control, yet they have put in place the most directive education system ever seen in this country." ▼

OBITUARIES

Lee R. Davidson



Lee passed away Tuesday, November 5, 2002 in San Francisco at CPMC-Davies. He was born in Texas on March 2, 1942. He is survived by his partner of 31 years, H.N. "Gil" Gilliland; brothers

Bill, Ed, Larry and James; sisters Maxine Sarvey and Joan Murphy.

At his request, no services will be held and his remains will be scattered at a later date.

Antonio Garcia Ochoa

Antonio Garcia Ochoa went forth from this earth after struggling more than 15 years with AIDS, on Wednesday, June 12, about 20 minutes past midnight. He navigated the unruly terrain of the debilitating illness with a remarkably consistent good humor.

Tony cared passionately. His home was more often than not a secure place to find lodging for a few days for many a homeless person. He seemed to possess a genius for friendship. He told folks he was "lending" them money or whatever, as it turns out, chiefly to make them feel not entirely on the receiving end and to assure that they retain their dignity, but he never accepted anything back. Mostly he very simply and nonchalantly shared himself—all that he had, all that he was. And so.

Tony is survived by his three sisters, Lydia, Connie and Carmen, and his younger brother, Lupe, and his mother Señora Hildeida Ochoa. His tender and indefatigable spirit remains a source of strength and sustenance to them and to

us. He is also survived by his beloved foster father, Dr. Cameron Thompson, who cared for him over a span of 27 years.

Tony's spirit helped those of us who were graced to accompany him at various times throughout his 43 years on earth, and that will never cease.

Gregory A. Ryan



Gregory A. Ryan, aka Greg Ross on the screen, and known to many as Kali Das, age 38, died on October 3, 2002 at Davies Hospital in San Francisco. He spent a lifetime battling asthma and 17 years with HIV and he is now released. Greg was born in Norman, Oklahoma on December 28, 1963 and is survived by his mother, Judy Ryan of Ft. Worth, Texas. He graduated from the University of North Texas, Denton, Texas in 1988 with a B.S. degree in Corporate Health Education and certified with the American College of Sports Medicine.

He was employed by the Bay Club, Club One, and the Market Street Gym in San Francisco, and by the Sport's Club and Easton's Gym in Los Angeles. Greg was a health fitness instructor and consultant deeply committed to community volunteer service work. He was an advocate volunteer for the Maitri Hospice, an HIV counselor for the AIDS Health Project, and outreach volunteer for the Stop AIDS Project, the Names Project, and Continuum, all in San Francisco.

He was especially proud of his association with the Kashi Foundation and their Food Under the Bridges and On

the Street Program to feed the hungry in Los Angeles.

A beautiful celebration honored Greg's gentle spirit on October 7, 2002 at the Metropolitan Community Church, with cremation under the direction of Arthur J. Sullivan Funeral Directors, San Francisco. His ashes reside in Golden Gate Park at the National AIDS Memorial Grove in the city he loved the most.

He will forever be missed by his family and circle of friends around the world. Teacher, friend, hero. Loved by all. Namaste, Kali Das, Namaste!

Contributions in Greg's memory can be made to Kashi Foundation/Under the Bridges Project, 391 N. Huntley Drive, West Hollywood, CA 90048.

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Obituaries must be typed and no longer than 200 words. Please follow normal rules of capitalization – and no poetry. We reserve the right to edit for style, clarity, grammar, and taste.

If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death.

Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

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District 8 debate

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minute forum on Monday, November 18 hosted by Coleman Advocates for Youth and Children, a children and family advocacy group, Dufty and Hansen only differed on a few responses. The candidates were in such agreement, one audience member had to ask them to explicitly state what made them different from their opponent.

And even then, the gloves never came off.

"I have stayed positive throughout this campaign," responded Dufty, who ran Mayor Willie Brown's Office of Neighborhood Services and worked as an aide to city Treasurer Susan Leal when she served as a supervisor. "I have talked about issues."

While some critics have tried to use his ties to the mayor against him during the campaign, Dufty defended his time working in City Hall as an aide to Brown.

"I think I did good things. I was an honorable employee," Dufty said, eliciting applause from the audience.

Hansen then joked she would take the applause to mean the audience appreciated Dufty "for keeping things positive" and added "certainly, we do not want to degenerate into personal attacks, but we can point out our differences. Those are facts."

Hansen, a nonprofit consultant and former campaign strategist for Tom Ammiano, said one of the biggest differences between her and Dufty was their experience working in governmental affairs.

"Bevan has worked inside government while I have worked mostly from outside government," said Hansen, who also stated how the two had opposing view points on how to tackle the city's homelessness problem and increase home ownership.

Yet earlier during the forum when asked about Proposition N, the so-called Care Not Cash initiative voters passed which Dufty supported and Hansen opposed, neither candidate hailed the measure as the cure to the homelessness problem on city streets.

"I believe San Franciscans want to see reform in how the city responds to homelessness. It is not a comprehensive solution but a first step," said Dufty, who stated the city needs to master lease hotels and provide social services as a way to help the homeless.

Hansen stated "it is not a secret I opposed it. It is kind of held out as a panacea that is going to make us all feel good."

She said for the city to truly tackle the homeless problem, it must "implement the Continuum of Care plan. It does take a comprehensive approach to homelessness."

One area the two did diverge in their responses was how to deal with looming budget cuts next year. Dufty said the city must work to increase tourism to the city and grow its economy.

"I want to see biotech come in and not be hostile to them," he said.

Hansen responded that there is room in the budget to make cuts while at the same time funding those programs voters say are important, such as healthcare and education.

"We need to prioritize where the money goes. We don't do that. There is money in this city to spend on the things we feel are important to us," she said. "We need to get rid of corruption and the unethical way we run government in this city."

Radulovich supports Hansen

In a statement released this week, former rival Tom Radulovich gave his support to Hansen in the runoff. Radulovich, an openly gay BART board mem-

ber, placed third in the general election.

"Eileen's progressive values, independence, and dedication to the public good will serve District 8 well. We have a lot of challenges ahead as a city keeping our neighborhoods livable, creating an environmentally sustainable city, providing real solutions to the problems of housing affordability and homelessness, and making city government free of corruption and responsive to the needs of residents," stated Radulovich. "Eileen is definitely qualified to meet those challenges and is my choice to serve as District 8's next supervisor."

With the endorsement of Radulovich, Hansen said she is hoping his supporters will give her the edge in beating Dufty.

"I sincerely hope that his supporters will consider following Tom's lead and vote in this critical runoff election on December 10," said Hansen. "I appreciate the issues he raised during the campaign and I will do my best to address the concerns of Tom's constituents."

Hansen also announced this week she had the support of Supervisors Matt Gonzalez and Sophie Maxwell, former Supervisor Sue Bierman and school board member Dan Kelly, as well as the Sierra Club. Hansen said she was gratified to have the endorsement of Maxwell, who had earlier supported Radulovich.

"It is also terrific to have the support of the only woman on the Board and I hope to double the number of women by joining Supervisor Sophie Maxwell on the board." ▼

Castro tree-lighting Mon.

The Merchants of Upper Market and Castro will host the lighting of the annual holiday tree at a ceremony this Monday, November 25 at 6 p.m. at the Bank of America plaza, corner of 18th and Castro streets, in San Francisco.

The 2002 holiday tree is sponsored by MUMC and erected by Delancey Street Services. This year's theme is "Peace on Earth." Major donors include Sterling Bank & Trust, Ronald V. Pinto; Castro Street Fair Inc., Alternative Mortgage Sources, and Sun Days Castro, LLC.

The public is invited to the ceremony, which precedes the annual Milk March. ▼

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Come sail away

by Jim Provenzano

No sport more visually showcased the geographic beauty of Sydney than sailing. With Sydney Harbor Bridge and the skyline in the background, a dozen San Franciscans and various other sailors watched the first leg of sailing's first-time inclusion on the unofficial first day of competition at Gay Games VI.

A retinue of three-man and three-woman crews from New York, France, Australia, the UK competed with élan. San Francisco boasted the largest contingent, with 10 three-person crews. Sailing also included a majority of women, 97 to 56 men.

San Francisco Sailing Club's co-founder Katherine Holland offered a play-by-play as we watched from aboard the Marlee Co., a boat helmed by native Aussie Max Keane, who offered up-close views of the sailing throughout the Games. Recognizing who was in which boat was difficult. Binocu-

lars aided in spotting the numbered sails.

"We only had 45 minutes to get familiar with the boats before we compete," said Allen Sowle of San Francisco. Despite the Australian home port advantage, "We have high hopes. We consider San Francisco as one of the best places to sail. So feel we have an advantage."

As experienced sailors who've collectively traversed the world, including the Caribbean, Sowle referred to Sydney's calm waters as "like lake sailing." But that "lake" proved exhausting for some, who found it a tiring week. Competitions were held in two categories: in Elliott 5.9 meter boats with a spinnaker, and in 6.0 meter non-spinnaker boats.

Three old friends sailing together, Joe Oskinsky, Jeff Nebenzahl, and Rick Sherman, competed with San Francisco, although Sherman lives in Florida and sails with a gay-inclusive club there, the Atlantic Coast Dinghy Club. They've sailed the Caribbean together, and watched the initial races with fascination while planning strategy.

Among the difficulties of boat racing are landing at the starting line when the starting horn blasts. "Some anchor, some loop, and others try to time a fast approach," Holland explained.

Rounding corners without touching the orange buoys proved tough for a few crews, who then must turn a loop as a time penalty. Releasing the spinnaker, a billowy front sail, often attached by a pole, proved difficult for others.

A few tourist helicopters and a huge freighter loomed nearby, but the day's races went off with only a few discrepancies.

The first place finishers that day were Australia's Black, Green & Gold (they later took the gold medal), with San Francisco crewed by Dean Daniels placing second, and GUST (Gay UK Sailing Team) narrowly placing third.

By the week's end, San Francisco had two silver medal crews: Team Carpe Cerevisium (Captain Daniels and crew John Plander and Paul Blank), and Team



Avast ye mates: Sailing competition on November 1 in Sydney Harbor.

nized. People were supportive and generous."

The local "very high-end" yacht club was very welcoming, gave competitors temporary memberships, and a loan of new

While most sailors kicked back each night, as sailors do, by hoisting a few adult beverages, for Meredith, being sober for 10 years, she "did a lot of yelling into the wind. It was touching and thrilling. I fell in love with Sydney."

On the horizon

"It was a really great experience sailing in Sydney with Paul and John," said veteran sailor Daniels, a retired Oracle executive.

His experienced crew mates were John Plander, a San Diego physician who recently skippered a Los Angeles-to-Hawaii race aboard the Survivor, which was fully crewed by PWAs.

Crew member Paul Blank drove the new Elliott 6.0 that they sailed in Sydney. A national champion in the Lido 14 and Schock 35 classes, he lives in Corona Del Mar and is a software executive.

When using his own boat, Daniels races a Melges 24 named Carpe Cerevisium (Latin for "Seize the Beer").

"We sailed very hard in Sydney but the Black, Green & Gold team from Melbourne sailed better," said Daniels. "They won 18 straight (so to speak) races, which is an almost unheard of record in sailing. We sailed together on seven days," in a bay where the Aussies had sailed together for years.

"At least twice the number of the 51 successful registrants had to be turned away for lack of capacity; soundly disproving skeptics who said that sailing would never work in the Gay Games," added Daniels.

Sailors from many countries are planning for Montreal's Gay Games VII in 2006, which is still hedging about including sailing as an event. Perhaps they aren't yet aware of the tenacity and industriousness of nautical gay folk.

They've already formed the first international GLBT sailing organization, GLORY (Gay & Lesbian Organization for Racing Yachts), which has over 50 members, a mission statement, and a board of directors. They're planning another international competition next year. ▼

For info on the SF Sailing Club, e-mail Kip Darcy at kipdarcy@aol.com or Katharine Holland at khsf1@hotmail.com. For info on California sailing, visit www.latitude38.com. For info on Ann Meredith's films and photography, visit www.annmeredith.com. For updated scores from Gay Games VI, visit www.sydney2002.org.au. For color versions of my articles, visit the revised www.sportscomplex.org.

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Conducted by: Center for AIDS Prevention Studies
University of California, San Francisco

CONTINUE TO TELL THE STORY...

Swordfish (Captain Ann P. Meredith and crew Suna Kneisley and Megan Dwyer.)

High end

Documentary filmmaker Meredith (*Strap Em Down: The World of Drag Kings*, *Twilight: The Aging of Lesbian Elders*) competed in the 6.0 races.

"Spinnaker seemed tough," she said. "I've been sailing for 40 years, yet it was the most brutal, toughest competition in my life. We were thrilled to stay alive. I'm just now getting over it. We were bruised all over."

Meredith added, "It all went really well, extremely well orga-

Elliot 5.9 and 6.0 boats.

Volunteers had run the sailing competition at the 2000 Olympics, and a jury of ISAF (French for International Federation of Sailing Associations) international judges traveled to Sydney at their own expense.

"The quality of race management given to Gay Games participants was comparable to that received by Olympians or America's Cup participants," said Daniels.

As a captain, Meredith said how, "being in charge of the safety of myself, my crew, my boat, and all the boats, the course the wind the ferries, the tides, was exhausting."

Announcing A Study of Leptin: A New and Unique Potential Treatment for Metabolic Complications of HIV

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VACANCY NOTICES - Boards, Committees

Interested Persons may obtain an application form from the Clerk of the Rules Committee, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco, CA 94102-4689. Completed applications should be submitted to the Clerk of the Board. All applicants must be residents of San Francisco, unless otherwise stated. Additional information and an application may be obtained by accessing the City's web site: <http://www.sfgov.org/hd/upper>
HOMELESS SENIOR TASK FORCE - FILE NO. 021891
The Homeless Senior Task Force shall assess existing emergency services and shelters, and transitional and permanent housing options for homeless seniors, develop policy recommendations for the Board of Supervisors to address deficiencies in the current system, and develop specific proposals for adoption by departments for the fiscal year 2003-2004 to address deficiencies in the current system, including specific recommendations for the creation of senior-specific shelters. The Homeless Senior Task Force shall also review the status of implementation of the Continuum of Care plan 2001-2006, and make recommendations to the Local Homeless Coordinating Board regarding homeless senior services. The Task Force shall consist of 12 members.
INVITATION FOR BID
The San Francisco Housing Authority will receive sealed bids for the Heating and Domestic Hot Water Boilers & Piping Replacement at CAL 1-2, Potrero Terrace (CAL 1-2) (Solicitation No. 02-600-1FB-019, located in San Francisco. The Estimated Construction Cost is more than \$700,000.

Bidders inspection and conference, Tuesday, November 27, 2002 at 10:00 a.m., Resident Manager's Office, 1095 Connecticut Street, San Francisco, CA
Bids are due Wednesday, December 11, 2002 at 1815 Egbert Avenue, Suite 300, San Francisco at or before 2:00 P.M. Documents are available at 1815 Egbert Avenue, Suite 300, San Francisco, CA.
To obtain bid documents contact Carolina A. (415) 715-3171. Contact Basil Nicolau, Senior Project Manager, (415) 715-5942 with questions regarding this solicitation.

The City and County of San Francisco encourages public outreach. Articles are translated into several languages to provide better public access. The newspaper makes every effort to translate the articles of general interest correctly. No liability is assumed by the City and County of San Francisco or the newspaper for errors and omissions.

STATEMENT FILE 0261759-00

The following person(s) are doing business as: Leather Navigator Media. 3955 17th Street #4, San Francisco, Ca. 94114. This business is conducted by an individual signed Thomas A. Van Den Broeck. The registrant(s) commenced to transact business under the above listed fictitious business name or names on February 1, 1996. The statement was filed with the City and County of San Francisco, Ca. on 10/22/2002.

OCT. 31, NOV. 7, 14, 21, 2002

STATEMENT FILE 0261914-00

The following person(s) are doing business as: Sunwing, USA. 130 Landers Street #J, San Francisco, Ca. 94114. This business is conducted by an individual signed Larry Dean Elwyn. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 10/28/2002.

NOV. 7, 14, 21, 28, 2002

STATEMENT FILE 0261850-00

The following person(s) are doing business as: Shave And A Haircut. 3685 17th Street #3, San Francisco, Ca. 94114. This business is conducted by an individual signed Liam C. Passmore. The registrant(s) commenced to transact business under the above listed fictitious business name or names on October 15, 2002. The statement was filed with the City and County of San Francisco, Ca. on 10/25/2002.

NOV. 7, 14, 21, 28, 2002

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CMC-02-540501

In the Matter of the Application of Sherry Kathleen Burdick For change of Name. The application of Sherry Kathleen Burdick for change of name, having been filed in Court, and it appearing from said application that Sherry Kathleen Burdick has filed an application proposing that his/her name be changed to Sherry Kathleen Sly. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 30th day of December at 9:00am., of said day to show cause why the application for change of name should not be granted.
NOV. 7, 14, 21, 28, 2002

STATEMENT FILE 0261966-00

The following person(s) are doing business as: Bad Company Films, Good Company Films; San Francisco Film Society, San Francisco Cinema Club. 2828 19th Street, San Francisco, Ca. 94110. This business is conducted by an individual signed Robert (AKA Raub) F. Shapiro. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 10/29/2002.

NOV. 7, 14, 21, 28, 2002

STATEMENT FILE 0261979-00

The following person(s) are doing business as: Apple Homecare Medical Supply. 68 Cumberland Street, San Francisco, Ca. 94110. This business is conducted by an individual signed Thomas Edward Shankle. The registrant(s) commenced to transact business under the above listed fictitious business name or names on October 28, 2002. The statement was filed with the City and County of San Francisco, Ca. on 10/30/2002.

NOV. 7, 14, 21, 28, 2002

STATEMENT FILE 0261352-00

The following person(s) are doing business as: Carmelinas Taqueria. 500 Parnassus Avenue, San Francisco, Ca. 94143-0234. This business is conducted by a general partnership signed Carmelina Narciso, Karim Salgado and Marco Ballesteros. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 10/30/2002.

NOV. 7, 14, 21, 28, 2002

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CMC-02-540502

In the Matter of the Application of Christopher Sean Vuksinich For change of Name. The application of Christopher Sean Vuksinich for change of name, having been filed in Court, and it appearing from said application that Christopher Sean Vuksinich has filed an application proposing that his/her name be changed to Michael Sean Vuksinich. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 31st day of December at 9:00am., of said day to show cause why the application for change of name should not be granted.
NOV. 21, 28, DEC. 5, 12, 2002

STATEMENT FILE 0261980-00

The following person(s) are doing business as: Digital Memories. 4220 Cesar Chavez, No. 211, San Francisco, Ca. 94131. This business is conducted by an individual signed Bernard J. Gundy. The registrant(s) commenced to transact business under the above listed fictitious business name or names on October 1, 2002. The statement was filed with the City and County of San Francisco, Ca. on 10/30/2002.

NOV. 7, 14, 21, 28, 2002

STATEMENT FILE 0262083-00

The following person(s) are doing business as: Mandalay Dental. 5865 Mission Street, San Francisco, Ca. 94112. This business is conducted by an individual signed Han Tin D.D.S. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 11/04/2002.

NOV. 7, 14, 21, 28, 2002

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO. 259640

The following person (persons) have abandoned the use of the fictitious business name known as: Digital Memories. Located at: 4220 Cesar Chavez #211, San Francisco, Ca. 94131. This business was conducted by an individual signed David A. Lara. The fictitious name referred to above was filed in the County of San Francisco on: July 26, 2002.

NOV. 7, 14, 21, 28, 2002

STATEMENT FILE 0262108-00

The following person(s) are doing business as: Hau Hardware Floor. 1299 Gilman Avenue, San Francisco, Ca. 94124. This business is conducted by an individual signed Hau Nguyen. The registrant(s) commenced to transact business under the above listed fictitious business name or names on November 4, 2002. The statement was filed with the City and County of San Francisco, Ca. on 11/04/2002.

NOV. 7, 14, 21, 28, 2002

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO ORDER FOR PUBLICATION OF SUMMONS OR CITATION

CASE NUMBER: FDI-02-750384
Upon reading and filing evidence consisting of a declaration as provided in Section 415.50 CCP by petitioner, and it satisfactorily appearing therefrom that the defendant, respondent, or citee Anke S. Johnson, cannot be served with reasonable diligence in any other manner specified in article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or petition that a good cause of action exists in this action in favor of the plaintiff, petitioner, or citee therein and against the action or that the party to be served has or claims an interest in, real or personal property in this state that is subject to the jurisdiction of the Court or the relief demanded in the action consists wholly or in part in excluding such party from any interest in such property:

NOW, on motion of Gregory Johnson, Attorney(s) for the Plaintiff(s), Petitioner(s), or contestant(s), IT IS ORDERED that the service of said summons or citation in this action be made upon said defendant, respondent, or citee by publication thereof in The Bay Area Reporter a newspaper of general circulation published at San Francisco California, hereby designated as the newspaper most likely to give notice to said defendant; that said publication be made at least once a week for four successive weeks.

IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or petition in this action be forthwith deposited in the United States Post Office, post-paid, directed to said defendant, respondent, or citee if his address is ascertained before expiration of the time prescribed for the publication of this summons or citation and a declaration of this mailing or of the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication.

NOV. 7, 14, 21, 28, 2002

STATEMENT FILE 0262315-00

The following person(s) are doing business as: Veneto Gallery. 50 Post Street, San Francisco, Ca. 94104. This business is conducted by an individual signed Michael Vajdy. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 11/13/2002. The statement was filed with the City and County of San Francisco, Ca. on 11/13/2002.

NOV. 21, 28, DEC. 5, 12, 2002

LEGAL NOTICES

STATEMENT FILE 0262177-00

The following person(s) are doing business as: 7 By 7 Artistry, Photography By Kirk J. Crippens. 1671 Golden Gate Avenue #1, San Francisco, Ca. 94115. This business is conducted by an individual signed Kirk J. Crippens. The registrant(s) commenced to transact business under the above listed fictitious business name or names on January 1, 2002. The statement was filed with the City and County of San Francisco, Ca. on 11/06/2002.

NOV. 14, 21, 28, DEC. 5, 2002

STATEMENT FILE 0262163-00

The following person(s) are doing business as: Casa Blanca Realty & Tax Services. 3519 Mission Street San Francisco, Ca. 94110. This business is conducted by an individual signed Guadalupe Schmitt. The registrant(s) commenced to transact business under the above listed fictitious business name or names on November 1, 2002. The statement was filed with the City and County of San Francisco, Ca. on 11/06/2002.

NOV. 14, 21, 28, DEC. 5, 2002

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STATEMENT FILE 0262283-00

The following person(s) are doing business as: West Gate Electric Supply. 2545 16th Street, San Francisco, Ca. 94103. This business is conducted by a corporation signed James R. Laner, president. The registrant(s) commenced to transact business under the above listed fictitious business name or names on September 1, 2002. The statement was filed with the City and County of San Francisco, Ca. on 11/12/2002.

NOV. 21, 28, DEC. 5, 12, 2002

STATEMENT FILE 0262267-00

The following person(s) are doing business as: Ascot Hotel, LLC. 1657 Market Street, San Francisco, Ca. 94103. This business is conducted by a limited liability company signed Nitin Patel, member manager. The registrant(s) commenced to transact business under the above listed fictitious business name or names on November 1, 2002. The statement was filed with the City and County of San Francisco, Ca. on 11/12/2002.

NOV. 21, 28, DEC. 5, 12, 2002

STATEMENT FILE 0261860-00

The following person(s) are doing business as: Christian The Locksmith. 173 Foote Avenue, San Francisco, Ca. 94112. This business is conducted by an individual signed Christian Denchasy. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 10/25/2002.

NOV. 21, 28, DEC. 5, 12, 2002

STATEMENT FILE 0262243-00

The following person(s) are doing business as: Conscious Chiropractic & Alternative Health Center. 200 Bush Street ste 348, San Francisco, Ca. 94104. This business is conducted by a corporation signed Amy Michelle Paris, a chiropractic corporation (ca). The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 11/08/2002.

NOV. 21, 28, DEC. 5, 12, 2002

STATEMENT FILE 0262390-00

The following person(s) are doing business as: Sit & Spin. 4023 18th Street, San Francisco, Ca. 94114. This business is conducted by an individual signed Bassem R. Sired. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 11/15/2002.

NOV. 21, 28, DEC. 5, 12, 2002

STATEMENT FILE 0262239-00

The following person(s) are doing business as: Pure Healing. 3037 Pierce Street #1, San Francisco, Ca. 94123. This business is conducted by an individual signed William B. Brick. The registrant(s) commenced to transact business under the above listed fictitious business name or names on November 08, 2002. The statement was filed with the City and County of San Francisco, Ca. on 11/08/2002.

NOV. 21, 28, DEC. 5, 12, 2002

STATEMENT FILE 0261759-00

The following person(s) are doing business as: Leather Navigator Media. 3955 17th Street #4, San Francisco, Ca. 94114. This business is conducted by an individual signed Thomas A. Van Den Broeck. The registrant(s) commenced to transact business under the above listed fictitious business name or names on February 1, 1996. The statement was filed with the City and County of San Francisco, Ca. on 10/22/2002.

OCT. 31, NOV. 7, 14, 21, 2002

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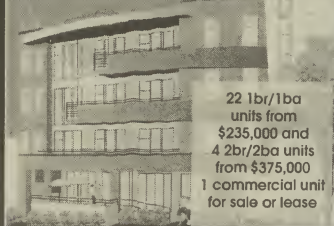
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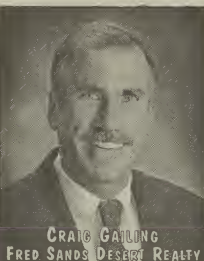
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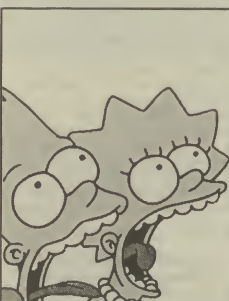
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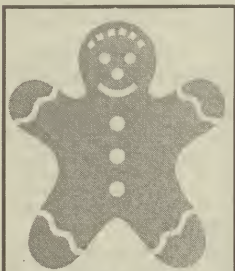
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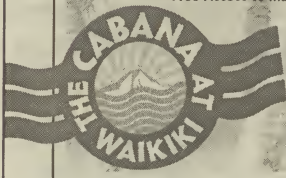
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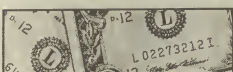
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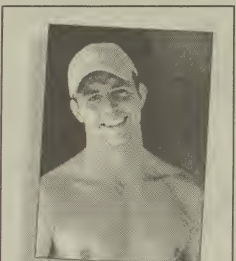


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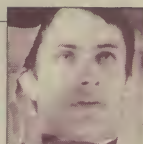
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Sins of the Father
Gael Garcia Bernal in 'El
Crimen del Padre Amaro.'

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BAY AREA REPORTER

ARTS & ENTERTAINMENT

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Kevin Cahoon is internationally ignored

by Richard Dodds

As Hedwig, at the Victoria Theatre in San Francisco



Kevin Cahoon has a dark secret: the name of the song he sang to win the teen-vocalist championship on *Star Search*.

"I can't tell you," said the star of the SF production of *Hedwig and the Angry Inch*. "It's too embarrassing."

"You Light Up My Life," perhaps?

"That's way too hip, compared to what I did," he said. "I plead the Fifth Amendment."

Whatever uncool songs the kid from Texas was singing at age 13 have given way to the driving rock of *Hedwig*, making a belated local debut at the Victoria Theatre. And back in New York, he heads a band called Ghetto Cowboy that he calls "queer-friendly."

"I try to write music for people who are the outsiders and the outcasts and the weirdos and the fags and the geeks in school," he said before the start of rehearsal at the properly shabby Victoria Theatre. And he feels the same when he transforms himself into the abused, scorned, but resilient Hedwig.

"I don't want to sound hoity-toity," he said, "but before every show I say, 'Let me be a voice for those people who don't have a voice.'"

San Francisco is the fifth city in which he has played the "internationally ignored" rock star Hedwig, the victim of a botched sex-change operation, beginning with the New York production in which he replaced author-star John Cameron Mitchell.

"Well, I haven't figured it out yet," he said of his repeated returns to the show that combines rock concert, stand-up, and confessional. "This is *Hamlet*, but you get to sing and dance. That's how deep the material is. People come expecting a campy *Rocky Horror Show* experience, but you really get to know and respect this woman and go

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What makes Heklina tick?

by Mark Mardon

Trannyshack's Icelandic diva tells all

One sunny afternoon in the Tenderloin, Heklina gives me a walk-through tour of her teeny-tiny apartment, starting with a survey of the art on the walls:

"This is a piece by Sam Russell," clucks the mother hen of Trannyshack, pointing to the first painting. "He helped me paint my apartment, and he gave this to me, and it hangs over my couch, and I like it a lot. I don't really know what it means. It's kind of religious. To me, it seems like an angel in the clouds."

Moving on, we come to some Walter Keene prints from the '60s, little doll-like kids with big eyes on faded paper, which look due for an *Antiques Roadshow* assessment, and then a very early original Scooter painting from 1995. Scooter, the hip, hunky, queer Tenderloin painter/rapper/model-escort, has scooted on to New York, where he's blazing his bold paths with his art and sex appeal.

Most jarring, in a psychic sense, is a self-portrait as clown by John Wayne Gacy, the serial killer, titled, "Patches the Clown."

"I think it's super-creepy," Heklina shivers. "I got it from Chocolate, who bought it at an auction of John Wayne Gacy's artwork in Indianapolis right before he was executed."

There's a pillowy sculptural piece on the wall by Portia 666, one of Heklina's favorite drag artists, who in fact did her all-time-favorite drag number at Trannyshack. It was back in the club's "early days" — Trannyshack at seven is still going strong, belying virtually everyone's expectations, including Heklina's — and Portia 666 did a number to Stevie Nicks' "Edge of Seventeen." She dressed up as a unicorn, and danced inside a huge Snow Globe made of plastic, bathed in snow-white light, tossing confetti around like snow.

After a peek inside Heklina's surprisingly small drag closet, packed with dresses, wigs and other apparel, all neatly organized, we repair to the cozy kitchen table to talk, and the first thing she does is light up a cigarette, which she declares is the only vice she has left, along with caffeine, having dumped several others along the way.

Heklina is, of course, a *nom de drag*. Take away the drag façade, and the name no longer quite fits.

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by Roberto Friedman,
Adrian Roberts, and
Ron Tourage

How do you get your critically acclaimed play made into a movie? According to *Sordid Lives* writer and producer **Del Shores**, you get **Beau Bridges** to wear a black, lacy brassiere, **Olivia Newton-John** to play a white-trash ex-con singing lesbian, **Delta Burke** to portray a pissed-off housewife under the influence of Valium and vodka, and **Bonnie Bedelia** to play a Southern Baptist mother with control issues who has a gay son and a **Tammy Wynette**-obsessed transvestite brother. Now we know why it's called *Sordid Lives*!

The movie survived a shaky commercial release to find new life as a festival-circuit and cult favorite in Palm Springs and elsewhere. Beginning this weekend, San Francisco's Balboa Theatre will screen *Sordid Lives* every Fri. & Sat. night at 11:30 p.m., and Sat. & Sun. mornings at 11 a.m. Opening the program will be **Jenni Olson's** celebratory short *Sing-a-Long San Francisco*, in which the audience is encouraged to warble along with our hometown's signature song. Starting things off will be a clip of filmmaker **John Waters** warning moviegoers that "there is no smoking in this theater." Door prizes will be awarded at all shows.

The Balboa Theatre is located at 3630 Balboa St. at 38th Ave. in the Richmond District. Info: call (415) 221-8184, or click to www.BalboaMovies.com.

She's got balls

Ho Ho **Hostess Huestis** is putting the final wrapping on *A John Waters X-Mas*, set for Friday the 13th of December at the old Castro Theatre. Besides a fabulous X-rated X-Mas chat by the one and only Waters, actress **Carol Lynley** will be jetting in from Holly-Jolly Wood to recite the traditional verse "Twas the Night Before Christmas." And for all you misfit toys, there'll be a screening of the 1964 classic animated special *Rudolph, the Red-Nosed Reindeer*. Out There knows where



Earl H. Bullock, Delta Burke, Beau Bridges, Newell Alexander: *Sordid!*



Flying in from Hollywood: Lynley

Missy Rudolph got that red nose! Meanwhile, Missy Huestis is also looking for some hot new talent for the 2nd Cha-Cha

Heels Contest, entitled *American I-Doll*, to be hosted by that Mistress of Trannyshack **Herself, Heklina**. So if you have a stupid pet trick, a stupid human trick, or if you just are a stupid trick, show your stuff for your 15 seconds of fame.

There'll be three "celebrity" judges, free admission to the event, an opportunity for shameless self-promotion, and a grand prize of \$150 and dinner for two at Burger King! They do it your way!

To apply, call (415) 863-0611, and ask to speak with the Hostess. Singing assholes are encouraged, but please, no **Trent Lott** impersonators!

Tease expertise

It's always nice to see one-time *BAR* personnel show up in the tabloids, as former *BAR* news editor **Mike Salinas** did in the pages of the *New York Daily News* last week. He's giving good sound-bite in a feature about hip-hop mogul **Russell Simmons' Def Poetry Jam**, which is positively swimming in ink on Broadway, after a non-record-breaking run at SF's Theatre on the Square. "Def Poetry Jam is the first Broadway production to present poets doing their own material," blurbs theatre expert Salinas.

"The closest precursor that I can think of is **Ntozake Shange's For Colored Girls Who Considered Suicide/When the Rainbow Is Enuf**. But this seems to be expanding the parameters," says Salinas. But how does he/speak with a slash?

Where celebs get down

Let's pretend you're a rock star and you just happen to be in town on a Tuesday night. Where do you go? After all, you want that quintessential "only in San Francisco" experience. So you call up your manager and make arrangements to drop by legendary scene-club **Trannyshack**.

That's what popstress **Pink** did a few months ago, slumming in the same club that has also seen the likes of rockers **Joan Jett**, **Michael Stipe**, and the **Go-Go's**. Joining that list last week was **Gwen Stefani** and her band, **No Doubt**. In town for a day off from their current *Rock Steady* arena tour, the band showed up — along with an enormous bodyguard and an entourage of about

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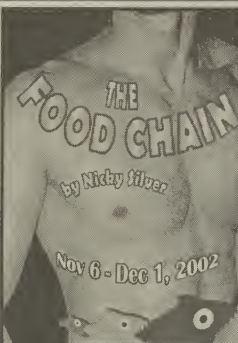
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No Doubt that Gwen Stefani loves Heklina at Trannyshack!

Rev. Nicole St. Germain

Jean et Jean: a film legacy

Cocteau & Marais: 'Beauty and the Beast' at the Castro Theatre

by Tavo Amador

The relationship between playwright, novelist, poet, and filmmaker Jean Cocteau (1889-1963) and actor Jean Marais (1913-98) is comparable to that of Joseph von Sternberg and Marlene Dietrich. The latter, however, was that of a heterosexual Pygmalion creating his cinematic Galatea in Hollywood, while the former involved the transformation by an important avant garde artist of a handsome young actor, who also became his lover, and with whom he lived quite openly in their native France. Their most dazzling collaboration, Cocteau's luminous *La belle et la bête* (*Beauty and the Beast*) (1946), plays the Castro Theatre November 22-27.

The two met in 1937. Cocteau had already made one film, *Blood of a Poet* in 1930, but seemed to have lost interest in the medium. Marais, the son of a Cherbourg veterinarian and the product of an unhappy marriage, had been rejected by the Paris Conservatoire, but his stunning beauty had led to small roles in films from 1933-35. He auditioned for a secondary part in Cocteau's play *Oedipe*, but the not conventionally attractive playwright, smitten, offered him the leading role of the king.

Marais starred in two more Cocteau plays, as Galahad in *Les*

Chevaliers de la Table Ronde (1937) and as the son in *Les Parents Terribles* (1938). Thanks to Cocteau's influence, Marais was offered movie leads, but his starring debut was delayed by wartime service, taking place in 1941's *Le Pavillon Brûlé*. Several more romantic leading men parts followed before filming Cocteau's *L'Eternel Retour* (1943), his version of *Tristan und Isolde*, directed by Jean Delannoy—a huge hit in France; audiences there reportedly could not stop weeping at the end. Then Cocteau returned behind the cameras to star Marais in *Beauty and the Beast*, which attracted international acclaim. Marais was stunning as both beast and as the transformed hero.

Drama queen

Cocteau adapted *Ruy Blas* (1947) for Marais, but did not direct him in the role of both hero and villain—another hit in France. On stage, Marais and the legendary Edwige Feuillère had scored in Cocteau's *The Eagle Has Two Heads*, a drama of a queen torn between duty and love. They repeated their roles in the smash 1947 film under his direction. Polls showed Marais France's most popular actor, a position he maintained through much of the '50s. In 1948, the two filmed *Les Parents Terribles*. Critics thought Marais now too old to play the son.

He worked steadily for other

directors, returning to his mentor twice more. First, in 1950's *Orphée*, a retelling of the Orpheus legend, which Cocteau directed and wrote. Marais' rival poet in this fascinating film was played by Edouard Dermithe, who in 1947 had replaced him as Cocteau's lover. Marais also had a small role in Cocteau's last film, 1960's *Le Testament d'Orphée*, in which Dermithe played the lead.

Even after Cocteau's death, Marais continued working as one of France's most bankable stars, although few of his films were seen outside his native land. The French public accepted that Marais was acting on the screen, and, as such, that his homosexuality was irrelevant to his believable portrayals of traditional romantic leads. This contrasts sharply with the practices of Hollywood studios of the era, which went to extraordinary lengths to keep their stars' sexual orientation hidden from American audiences. (Think of Ramon Navarro, Tyrone Power, Cary Grant, and Rock Hudson, to name just a few.)

Cocteau's multi-genre legacy, which includes the libretto of *Parade*, the 1916 ballet to music by Satie with sets by Picasso, remains potent. Marais' last role was for Bernardo Bertolucci, in 1996's *Stealing Beauty*. But if they had only made *Beauty and the Beast*, their place in film history would have been assured. ▼



Jean Marais as the Beast, Josette Day as Beauty in Cocteau's film.

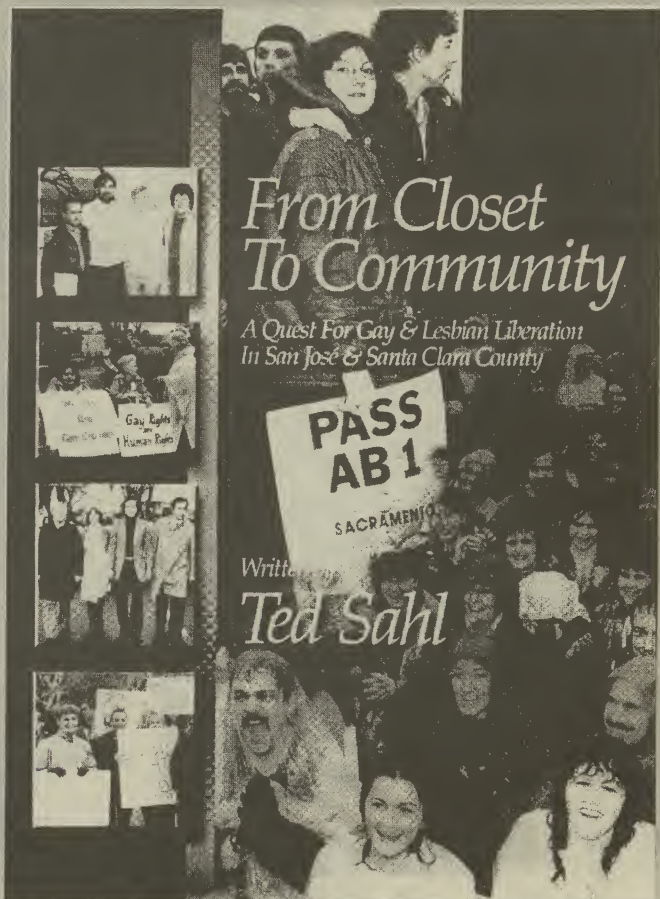
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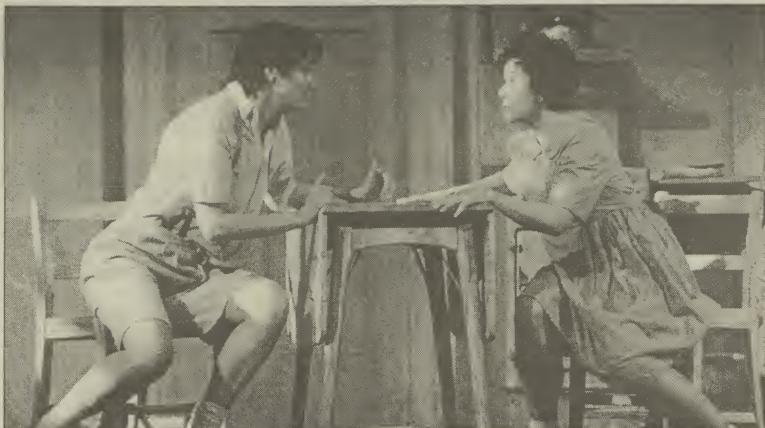
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Sara Fulgoni (Hansel) and Catrin Wyn-Davies (Gretel): a curious mixture of innocence and knowing.

Fairy tale or nightmare?

SF Opera's 'Hansel and Gretel' passes test

by Stephanie von Buchau

If you were planning to stay away from *Hansel and Gretel*, which opened Sunday afternoon at the War Memorial Opera House, because you think it is a sticky-sweet children's opera, à la Disneyland; or, conversely, be-

cause you've heard that San Francisco Opera's Merry Desconstructionists have turned it into an ugly tale of violence and cannibalism, please rethink your agenda.

I'm actually going to grade the piece as if it were kiddie time at the old schoolhouse, and you'll see from the results why you should make an effort to hear Engelbert Humperdinck's 1893 Victorian fairy tale, the last through-composed post-Wagnerian masterpiece until Richard Strauss launched his popular career with *Salome* in 1905. Strauss, not coincidentally, conducted the world premiere of *Hansel und Gretel*.

The opera gets an A+. Originally a series of songs for his sister's moral tale, Humperdinck's *Hansel und Gretel* "just grew" (like Topsy, the same curious mixture of innocence and knowing). Humperdinck had acted as copyist for Wagner's *Parsifal*, and, though his memorable tunes are folk-like and diatonic, there is no mistaking the pungent Wagnerism of his masterful orchestration.

Conductor Nicholas McGegan and the San Francisco Opera Orchestra also rate an A+. McGegan nailed those opening horn sonorities and the polyphony that somehow sheds its academic origins and becomes magical, with a free-flowing flexibility that was quite different from Donald Runnicles' hyperkinetic Wagnerian mastery. Hey, there is room for more than one kind of musical interpretation, and I'd like to hear McGegan conduct *Lohengrin*. (I'd also like to be rich, thin and married to Keanu Reeves.)

The singing was more variable, with no major voices in the cast; yet all the artists made dramatic and musical contributions above simply having gorgeous voices. Nearly perfect (A-) was animated Welsh soprano Catrin Wyn-Davies (Gretel). Perhaps her high notes are not as pure as famous Gretels of the past, but I doubt if Elisabeth Schwarzkopf could look like a snooty pre-teen and dance like a Martha Graham reject, all the while singing the high, difficult music. Sara Fulgoni (Hansel) gets a B+ for awkward boyishness, but her mezzo is rather thin and small for the cavernous War Memorial, and she didn't blend particularly well with Wyn-Davies.

Wicked witch

Graham Clark, got up like some British soap opera house-

wife, was a funny-scary Witch (a role usually sung by an over-the-hill soprano), even if his brash character tenor grates on the ear (B+). David Okerlund is at his best in character parts, and he made the drunken father sympathetic (A), even more so as Mary Lloyd-Davies' squaly soprano brought out the uglier parts of the harassed mother (B). Greta Feeney's Sandman (B+) was vocalized much better than her Dew Fairy (C).

Since we hear so much about productions at San Francisco Opera — because, remember, we out here in the uncivilized Wild West have never seen an intellectual opera presentation — it is with weary frustration that I report that this *Hansel and Gretel*, while perfectly entertaining, is no more original or mind-blowing than *Saint François* or *Kat'a Kabanova* was. Like those two, it might have been more effective without all the preproduction hype. For a change, the media notes did not tell us what it all meant; that's a start. Richard Jones' production rates a B+, and stage director Linda Dobell an A for her original, witty choreography.

Jones' best scene (for which he deserves A+ and a gold star) is the pantomime that ends Act II. The children fall asleep in the woods, and 14 angels descend to protect them. Gag me with spoon. Jones posits the 14 angels as fat chefs, complete with white tunics and toques, Bismarck masks (it is a Churman opera, after all) and silver chafing dishes. At the music's climax, they uncover the chafing dishes to display a sumptuous meal which the kids dress up to enjoy. A brilliant use of music and pantomime to explore the opera's themes of hunger for food and security.

Less happy were John Macfarlane's monochromatic designs. Like the *Parsifal* a few summers ago, they made "psychological" sense while completely ignoring the music. I don't see how you can do that in opera and feel you've completed your task. So I reluctantly give Macfarlane a C- for not being able to hear that this Victorian opera celebrates nature (just as *Parsifal* does), and therefore requires a color scheme that is more varied than gray, white, black, brown and blood-red. ▼

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Village innocents

'Wonderful Town' at Marin Theatre Co.

by Richard Dodds

It's a small mystery why *Wonderful Town* isn't revived more often. But thanks to Marin Theatre Company, which has a happy habit of veering from the beaten musical path, there is currently a rare and welcome mounting of the 1953 musical.

This welcome is extended because, despite some definite deficiencies in the MTC production, enough goes right to create a favorable impression of what *Wonderful Town* is all about.

Actually, what it was mainly about back in 1953 was to provide a vehicle for Rosalind Russell's return to Broadway, and there are moments when this tailoring is unmistakable. Without another Roz Russell on hand, these passages are bound to pale.

But, vehicle or no, its creators are a prime-time team. For the score, Leonard Bernstein reunited with his *On the Town* lyricists Betty Comden and Adolph Green. Joseph Fields and Jerome Chodorov adapted their hit play *My Sister Eileen* (which starred Russell in the screen version), director George Abbott added another hit to his résumé, and Donald Saddler and Jerome Robbins provided the exuberant choreography.

This is the story of sisters Ruth and Eileen McKenney, who have left the safety of Ohio to launch their careers in 1935 New York. The libretto's humor can be a lit-



Julie James and Virginia Wilcox are charming as sisters in the big city.

tle wobbly, and there are references to such mostly-forgotten 1930s personalities as Mitzi Green, Bernard McFadden, and Helen Wills, but it remains snappy and agreeable. The score is also smart and tuneful, even when it shoe-horns in a totally gratuitous conga number.

Director Lee Sankowich's production is a bit on the spare side, with too much obvious double-casting, a confusing unit set, and choreography (by Richard Gibbs) that quotes from many sources but says little on its own.

But one of the main reasons the production succeeds as well as it does is due to Julie James and Virginia Wilcox's performances as Ruth and Eileen. Both are charming, able performers who make us care about their adventures as in-

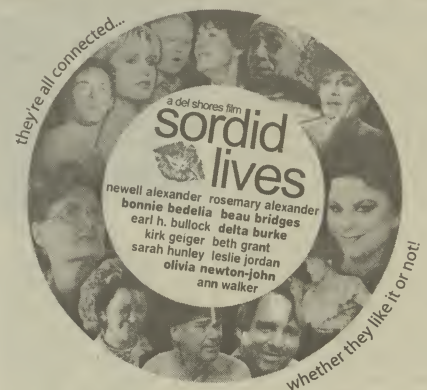
nocents in Greenwich Village.

There is also solid work from Rob Hatzenbeller as a kindly magazine editor, Colin Thompson as a corpulent Lothario, and Mark Farrell as a hopelessly awkward aspirant to Eileen's affections.

Though a hard-to-find kinescope exists of a 1957 television production, no movie was ever made of *Wonderful Town*. Martin Theatre Company's production may well be your first, last, and best opportunity to see this significant work by a team of Broadway's legends. ▼

Wonderful Town will run at Marin Theatre Company through Dec. 8. Tickets are \$25-\$43. Call 388-5208.

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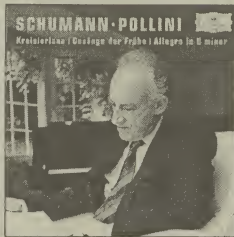
Stalking Schumann

Three piano giants tackle difficult keyboard music on CD

by Tim Pfaff

Of all the piano music that makes difficulty the point — Liszt, Busoni — Schumann is the hardest. His piano music typically makes substantial technical demands, but the real problems are always ones of interpretation. Horowitz's famous claim that the piece that always gave him the heebie-jeebies was not the powerhouse Liszt Sonata but Schumann's "Träumerei" (a simple "children's piece") rings true. Long before it went south, Schumann's mind was one of the most mercurial around, and following its twists and turns has always been a particular hell — if a singularly rewarding one — for pianists.

Three of today's piano giants — all of strikingly different temperaments — have made Schumann CDs recently. All of them turn out to be wonderful — and weird only in how unerringly in the groove they are.



At the top of the small heap is Maurizio Pollini's new CD of Schumann's *Kreisleriana* (DG; his first recording of the work that I know), plus the very early Allegro in B minor, Op. 8, and the very late *Gesänge der Frühe*, Op. 133. As the cover photo makes clear, the always sly Pollini has — almost without anyone's noticing — become one of today's wise old men of the piano. I remember when that's almost all there were: wise old pianists, with a few whipper-snappers, like Pollini, crack-

ing their knuckles in the wings. But Pollini, one of the instrument's acknowledged master technicians from the moment of his debut, has also proved one of the most trenchant of interpreters, further blessed with a keen sense of the right repertoire for him. Count Schumann among the central Pollini composers.

I could make a fair list of works for which I reach for Pollini's CDs first. Even so, there's always been something on the verge of the ferocious in the work of this singular musician — as intellectually as he is artistically brilliant — that can be as scary as it is thrilling, and sometimes downright cold.

I literally stalked this new *Kreisleriana*, circling it for a couple of months (a shorter time than critics currently wait for review copies) before buying it. My fear was simply that, with his Olympian perspective and Bessemer steel technique, Pollini might make too much of this delicious

set of seven "Fantasies." I'm listening to it as I write — God talks, I scribble — because it's hard to believe what I'm hearing. This may be the only *Kreisleriana* I take off the shelf from now on.

Pollini swallows each of the seven movements in a single gulp, leaving the listener breathless in the process. I've never before heard such a propulsive thrust in the first fantasia, but Pollini's clarity of texture is so phenomenal that Schumann's cross-rhythms emerge a thing of sport, not effort, and the lyrical mid-section has just the right ache. Throughout, the movements are marvels of astute characterization, the rhythms remarkably free and utterly right, phrase by coruscating phrase. But all this is to get lost in technical considerations, when the *sine qua non* of a great *Kreisleriana* is enchantment. I've never heard one with more abundant personality and variety, and the feeling I took away from it was more its changing the way I hear than of my hearing new things in the piece.

Flanking it with Schumann's first and last solo piano works is typically masterful Pollini programming. The Allegro wins a powerful performance, the "Songs of Dawn" an emotionally shattering one. There's not a hint of overstatement, but rather an undercurrent of sadness — more particularly, innocence lost but remembered — that Pollini captures with an emotional directness as remarkable as the playing.

Carnival rites

Evgeny Kissin, an artist made of such rare stuff that he's barely an Earthling (I had a breakfast with him I'll tell you about when you're older), is similarly susceptible to elevations that suggest aloofness. But when everything's right (which it isn't always in the studio), he, too, can bring the stone tablets down from the mountain. His new RCA CD of Schumann's *Carnaval*, Op. 9, and Piano Sonata No. 1, Op. 11, also trumps the competition. (I don't



say this lightly.)

The miniatures of *Carnaval* are as finely detailed and distinctively characterized as Pollini's fantasias, and the same rhythmic freedom obtains. The sheer elasticity of the playing is spell-binding, but you simultaneously know that if you could break the spell (but who'd want to?) and use state-of-the-art measuring devices, the rhythms would parse to the nanosecond. For me, the end-less marvel of Kissin's playing at its best, as here, is the sense that he is not touching keys or strings, but simply drawing the sound out of the piano like sonic taffy.

It's the Sonata, however, that confirms this is no mere mortal. Kissin sees its architecture from a place so lofty that its every hair-pin turn (and gargyle) has a crystal-clear context. Schumann's formal works can be hard to "get." Kissin does all the work for you, so there's little else to get but thunderstruck.

Meanwhile, Martha Argerich — another musician who touches down on Earth only long enough to re-oxygenate, and a nutcase so right for Schumann that her recordings, particularly of *Kreisleriana*, have attained classic status — is the center of a new EMI release of live Schumann chamber-works, many of them seldom heard, and none of them heard as performed here (in 1994!). For all her feral intensity as a soloist, she's the most supple of ensemble musicians, and it's her inner fire, rather than the licking flames of her solo performances, that wrings the performances it does from colleagues. The inner glow of the Piano Quintet, Op. 44, makes it a performance for the ages, and, while all of the fare is terrific, the late *Märchenbilder*, Op. 113, with violist Nobuko Imai, bring the CD to an unforgettable close. ▼

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OPENS
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Rodgers revelry

by Jason Serinus

Year 2002 marked the centennial of the birth of Richard Rodgers. Through his collaborations with two fellow-graduates of Columbia University, Lorenz Hart and Oscar Hammerstein II, the New York-born composer created a treasure chest of music for Broadway and film synonymous with what is great about the American popular musical.

Among the finest releases to celebrate Rodgers' birth is *Bernadette Peters Loves Rodgers & Hammerstein* (Angel). Offering a stingy 45 minutes of music, its 13 selections spice standard Rodgers & Hammerstein fare with a few lesser-known selections. The disc even includes "Something Good," composed for the film version of *The Sound of Music* after Hammerstein's death, for which Rodgers supplied both music and lyrics.

No texts are supplied, and for good reason. Bernadette Peters' unforced enunciation is so clear that one comprehends meaning as if the lyrics were being projected on a



screen before the listener. Were only the recording quality, which presents Peters as an obviously miked, one-dimensional cut-out pasted over a three-dimensional orchestra, as satisfying as her delivery.

The Peters voice remains a marvel. Her forward production, which she shares with such great artists as Frank Sinatra and Tony Bennett, allows her to vocalize from top to bottom of her range without resorting to the frequently hard-to-understand, resonant head tones of the classical artist. She also possesses an immense intelligence and wide range of ex-

next page ►

MUSIC

Heart and soul

Elliot Goldenthal's 'Frida'

by Michael McDonagh

Mexico has inspired many American composers, including Paul Bowles and Aaron Copland. Copland's pupil Alex North, who first visited that country in 1939 as pianist/music director of Anna Sokolow's dance troupe, wrote three groundbreaking Mexico-based film scores, for Kazan's *Viva Zapata!* (1952), Robert Parrish's *Wonderful Country* (1959), and Huston's *Under the Volcano* (1984). Now Elliot Goldenthal (born in 1954) joins this select group, with his striking music for director Julie Taymor's biopic *Frida*.

Goldenthal's long association with Taymor has produced scores for the stage, like *Juan Darién: A Carnival Mass* (1988), and screen, like *Titus* (1999). Goldenthal's work in *Frida* shows that his fascination with non-American musical cultures remains as keen as ever. His ballet score for Lar Lubovitch's *Othello* (1997), for example, featured his over-the-top versions of Italian dance forms. It was also purposefully strident, and harmonically dense.

His score for *Frida* (UMG Soundtracks) takes a completely different approach. As the composer says in his CD booklet

notes, "The few times I tried to reach for more complex harmony and structure, the movie kicked me out with pointy Mexican boots." Goldenthal's more-or-less simple music in *Frida* gives Taymor's baroque yet very conventional picture (albeit goosed with digitally-produced fantasy sequences) great emotional vibrancy and dramatic color.

Goldenthal's thematic material is Mexico-inflected, and his orchestration choices are brilliant and evocatively used: small Mexican guitar (*vihuela*), classical guitar, Mexican bass guitar (*guitarón*), accordion, Mexican harp, marimba, and glass harmonica. These make colorful appearances throughout the score. A cue like "The Floating Bed," which is in a vigorously syncopated rhythm, uses most of these instruments, as well as a hammered dulcimer and hand-clapping. "Solo Tu," however, is a slow sexy dance, for just a few guitars and probably synthed strings.

His vocal-writing is also extraordinary, and it's given extraordinarily expressive performances by the Mexican singer Lila Downs in the tango song "Alcoba Azul" ("The Blue Room," lyrics by Hernán Bravo Varela). Her delivery here has a straight-from-the-heart rawness, and contrasts per-



Goldenthal is as keen as ever.

fectly with the great Brazilian composer-singer Caetano Veloso's cool and sweet approach in Goldenthal's end-title song "Burn It Blue" ("Quememesla en Azul," lyrics Taymor). I should also mention the Costa Rican singer Chavela Vargas, who's fiercely tender and fiercely tough in Tomás Méndez's torch song "Paloma Negra," and the stunning use of Mexican groups like Los Cojolites singing their own music. Goldenthal's original score complements and augments them perfectly, and stands proudly on its own. It mirrors the excitability of the characters and their soap opera antics, and gives them depth and humanity. I'm sorry to say that Taymor, with all of her fancy tricks (and totally predictable script), doesn't seem capable of doing the same. He makes us care, she doesn't. ▼

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Rodgers revelry

◀ previous page

pression, enabling her to make the totally believable, chameleon-like transition from innocent damsel to world-wise dame.

The voice is not perfect, however. There are a few moments of hoarseness, and an occasional wobble which mars the final note of "Something Wonderful" from *The King and I*, and distracts on the challenging "You'll Never Walk Alone" from *Carousel*. Some tracks sound effortful, suggesting that the singer has to work harder than in years past to achieve her goals. Nonetheless, achieve them she does, creating several renditions so outstanding that they will be remembered for years to come.

One distinct highlight is "If I Loved You" from *Carousel*. Over beautiful orchestral arpeggios by the superb arranger Jonathan Tunick, Peters sings with fetching innocence and purity. She has to push a bit to deliver the strong, high climax, but her very weakness makes for a uniquely vulnerable and touching performance. And when Peters does not have to deliver high notes with as much force, as in "Mister Snow" from the same musical, the beauty of the voice, combined with her memorable introduction, creates a performance that warms the heart.

Peters also offers a savvy "The Gentleman is a Dope" from *Allegro*. Given music that lies lower in the voice, she puts her little-girl tone aside, singing with such smarts as to leave no question as

to who knows what.

Another marvel is "There is Nothin' Like a Dame" from *South Pacific*. Intended for male voices, this premier rendition from a woman's perspective takes on a whole new meaning in Peters' throat. It's a kick.

There are a few duds. Written for basso Ezio Pinza, "Some Enchanted Evening" from *South Pacific* is sung in too pop a style to convince. And by (wisely) avoiding the concluding high note, Peters minimizes the song's impact. She also has some difficulty with the phrasing of "Something Wonderful" from *The King and I*, and loses the essential lilt of "Out of My Dreams" from *Oklahoma!* Despite such blemishes, the winners on this disc are so outstanding as to make it an essential purchase. ▼

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Priest watch

Witnessing 'El Crimen del Padre Amaro'

by David Lumble

He sits like a schoolboy about to take a test, who later expects a treat, perhaps a movie. Long lashes are masked behind granny glasses, straight black hair sweeps above his right eye, a slightly crooked bottom row of teeth suggest middle-class but not fussy parents, no braces. A Mexico City boyhood, the awesome sight of *Pinocchio* and *Snow White* on the big screen, and later, a love of fantasy and a talent for drawing would be his portal into adult filmmaking.

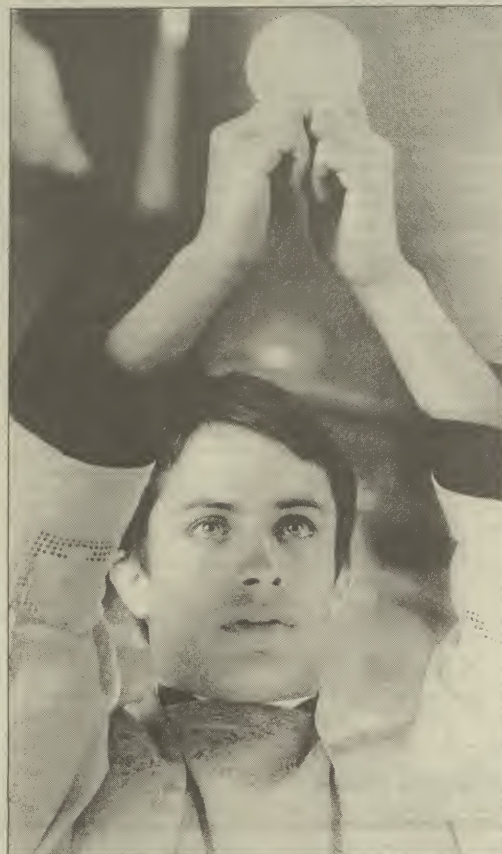
Director Carlos Carrera's studious good looks mask an artistic drive that has produced Mexico's biggest box office smash since *Y Tú Mama También*. *El Crimen del Padre Amaro* rubbed a raw nerve in conservative Catholics, who petitioned President Vicente Fox to ban it. The film also touches a kind of third rail in his country's turbulent history: the rights, the power and the wickedness of priests. *Padre Amaro* provides yet another bravura role for Mexico's leading heartthrob, Gael García Bernal, who starred in *Tú Mama* and *Amores Perros*.

Bernal is not the only reason to see *Padre Amaro*, but he's a damn good one. Like his American contemporaries Tobey Maguire and Jake Gyllenhaal, Bernal lets a façade of dewy-eyed innocence conceal a talent that can freely cross the slippery slopes between irony and sincerity. When Bernal, as newly frocked priest Father Amaro, arrives in a provincial Mexican town, everybody he meets has a naughty secret. By film's end, Father Amaro has the naughtiest secret of them all.

With its scenes of a cell phone-wielding bishop barking orders from his bathtub, a daffy old witch feeding communion wafers to her cat, and the joys of sex with a virgin, *El Crimen del Padre Amaro* is a funny if textbook account of how the Church has always conducted its most important business.

Shocked at the fuss being made over his leading man, Carrera says the casting was a no-brainer. "When we completed the screenplay, we gave it to Gael, and Gael wasn't so famous as now. He was studying at the London School of Theatre. He liked the story. The reason why I chose him: he has this versatility. He can be the more innocent, angelic character; and he also has this evil in his eyes."

Carrera explains that Bernal is a method actor who works his magic from the inside. He says the film's wonderfully layered storytelling was achieved partially by first rehearsing the many subplots



Gael García Bernal as Amaro: innocent, angelic, but with evil in his eyes.

as if each were a separate film.

While the priest/alton boy scandal still rocking the American Catholic Church took Carrera completely by surprise, he says the sparks for the controversy are found in the 19th-century Portuguese satirical novel that is the basis for his film.

"The imposition of celibacy to the priests is exactly the same as 100 years ago. This allowed me to build a love story that ends tragically, because of these absurd impositions of the Catholic Church. It also gave me the possibility to talk about the priests, these characters that I knew when I was a kid in Catholic school. They were always far away, they were kind of mysterious, they were hiding their human nature."

It is the very human nature of priests that fascinates Carrera. "The priests must have the right to have a family, and the right to say what they are thinking, and this is not respected in Catholic religion."

He notes that while the original novel's tale of a priest ruining

a virgin remains at the heart of the film, he and screenwriter Vicente Lenero had fun adding some modern touches, including the contemporary Church's reluctance to embrace so-called liberation theology. "We introduced the subject of narcs and drug-dealing, the subject of the guerrilla, and the priest working with the poor people."

Carrera smiles recalling that extras recruited to be church faithful believed that Bernal, playing a priest, was an actual priest celebrating mass. Bernal's Father Amaro may fool even more sophisticated filmgoers at first. Asked why he was attracted to the misadventures of this wicked priest, Carrera pauses, his slender fingers rubbing at his eyes, his lips debating a grin. "This is a film about hypocrisy, not only in Catholic Church, but also in Mexican society."

"I wanted to make a film about corruption, moral fault, and how somebody can kill something he loves because of his ambition. I'm very interested in weak characters. I don't like the strong, perfect characters, so I try to get inside the weakness of Father Amaro."

Carrera notes that just as American Catholics are rejecting the power of the bishops, many peasants of Indian descent are dumping the Catholic Church in favor of non-hierarchical Protestant sects like the Pentacostals. "They feel that the Catholic Church has betrayed them, that these new religions have more to do with their everyday life, so they are saying goodbye to Catholicism." ▼



Ernesto Gomez Cruz as the Bishop, Gael García Bernal as Father Amaro.

El Crimen del Padre Amaro opens Friday, Nov. 22.

DANCE & MUSIC

After the fall

Lawrence Pech Dance Co. at YBC

by Michael Wade Simpson

Anyone who thinks that classical ballet, with its codified technique, makes the act of dance-making cut and dry, a matter of choosing the music and the proper steps to go with it, should sneak into a rehearsal sometime. In the studio, one quickly realizes that the simplest partnering sequences require multiple decisions on hand placement, momentum and transition, and a piece with a half-dozen dancers multiplies the possibilities in any given moment to a maddening degree.

In the midst of all this, at a recent rehearsal, Lawrence Pech remained not only calm, but smiling. It seemed more like a friendly class than one of the last chances to get things ironed out before his company's opening

night at Yerba Buena Center on Nov. 21. They were working on Movement 13 in his 15-part premiere, *Angels: Fallen and Otherwise*, and a complex sequence of lifts involved much rehearsal time. Nevertheless, Pech answered question after question, repeated phrases that needed to be rearranged spatially, offered individual tips and clarifications, even stripped off his sweatshirt to dance full-out as an efficient way to demonstrate what, exactly, he was asking for.

Finally he said, "Let's try this part with music," walked over to the stereo, and hit the 'play' button. Suddenly, there were swirling movements, traveling lifts, skilled partnering and drama. Bingo. The section ended, and even the dancers were smiling. Everything had come together except for a particular lift at the very end,

which they promptly repeated until that, too, was danced to everyone's satisfaction.

For the audience in the theatre, it's always the big picture, with costumes, lighting and music actually masking, in a way, the essence of any dance. For the dancers and choreographer, however, it's one moment at a time, a series of details, chances, feelings and victories as complex as DNA. The richness of the experience, for them, is partly in the challenge, to be called upon to perform such endlessly intricate physical variations.

And to move people's hearts in the process.

"Abstract ballets are not enough for me anymore," said Pech. "I need to be moved in some direction by narrative, character, motivation, plot..." He's also motivated, to a great extent, by music. Pech studied composition at the San Francisco Conservatory after a tumor was discovered to be destroying his vertebrae, and he became a cancer patient and ex-dancer at 30, four months after he had been promoted to Principal Dancer with the San Francisco Ballet, in 1990. "Cancer kicked my butt," he said, "but it made me say, 'What's important?'"

Reaching out

Pech met fellow Conservatory graduate Kurt Erickson, who approached him after seeing a performance. The piece which became *Angels: Fallen and Otherwise* was written for chamber orches-



Dancer Tiekka Schofield in *Angels*

tral ensemble, a chorus of 16-plus boy sopranos, and will be performed live at Yerba Buena this Thursday through Sunday. Pech's company was intended to provide exactly this kind of creative collaboration. Founded in 1995, Pech has shared the choreographing responsibilities with others from the outset, always looking for local talent before reaching beyond. His career started at American Ballet Theatre, and he travels as a teacher and choreographer throughout the country, as well as serving as Ballet Master and regular choreographer for SF Opera for the last five seasons.

Pech's company has enjoyed critical and popular success, but the death of his partner, Bruce Torell, among other factors, caused the group to take a year's hiatus. Now, they're back, with world premieres, and, for Pech, an appropriate subject matter, angels.

"My friends say, Larry's going through a dark period. I spent a year researching angels, but I

wanted to talk about the good as well as the evil in all of us." With a little help from Joseph Harris, the librettist for SF Ballet, they came up with the concept of tourists stranded in the desert.

Life and death come down to the possession of water. The devil is the van driver, dancers are possessed, and the piece offers lightness as well as dark. The dancers include a newlywed couple and a trio of singers. "We pretend to be certain people, who people think we are," Pech said, describing himself as well as the characters in his piece. "After five days in the desert, they start to lose the exterior. It comes down to basic human needs, like water — which may bring out the goodness of sharing, or make you ugly."

Other works on the program include premieres by two frequent San Francisco Ballet choreographers, Val Caniparoli and Julia Adam. The world premiere by Caniparoli, "Boink," features the bachelor-pad sounds of composer Jean Garcia Esquivel, while a company premiere, "The Medium is the Message," choreographed by Adam, is a trio for two women, a man, and the sofa that comes between them, set to the bluesy jazz music of composer Brian Carson. ▼

Lawrence Pech Dance Co., Nov. 21-23 at Yerba Buena Center for the Arts Theater. For tickets, call (415) 978-ARTS.

Soundtracks of the season

by Gregg Shapiro

The Best of Bond ... *James Bond* (MGM Music/Capitol), a collection of movie theme songs, improves on a similarly titled 1999 domestically released collection by three tracks. Released as it is shortly before the arrival of *Die Another Day* (featuring Madonna as a fencing instructor!), the 20th James Bond theatrical movie, the collection is a reminder of British superspy 007's enduring appeal. From Sean Connery to George Lazenby, Roger Moore to Timothy Dalton to Pierce Brosnan, James Bond has been an object of desire for men and women, heating up the Cold War and kicking the bad guys' asses for 40 years.

John Barry, the man who composed the original "James Bond Theme" (from *Dr. No*), had a hand in writing more than a dozen of the Bond movie themes, including "Goldfinger," "You Only Live Twice" and "Diamonds Are Forever." The drag community is familiar with the Barry compositions, which include overly dramatic numbers sung by Shirley Bassey (who did three), Nancy Sinatra, Gladys Knight, Rita Coolidge and Lulu. Efforts to make Bond songs cool to younger filmmakers consisted of theme songs performed by Paul McCartney & Wings, Carly Simon, Duran Duran, Tina Turner, Sheryl Crow and Garbage. My only complaint with this collection is that I can't understand why they didn't assemble the songs chronologically, which would have been a more entertaining way to chart the course of the James Bond themes.

It's fascinating how many of the songs on the compilation *Memorable Songs: Paramount Pictures' 90th Anniversary* (Columbia/Legacy/Sony Music Soundtrax) have either been honored with Oscars or are affiliated with Oscar-winning movies. Academy Award-winning songs include "Things Have Changed" by Bob Dylan (*Wonder Boys*), "Up Where We Belong" by Jennifer Warnes

and Joe Cocker (*An Officer and a Gentleman*), "My Heart Will Go On" by Celine Dion (*Titanic*), "Take My Breath Away" by Berlin (*Top Gun*) and "Flashdance ... What a Feeling" by Irene Cara (*Flashdance*), both co-written by Giorgio Moroder.

Recordings of Music for Film (Warp) presents another side of actor and filmmaker Vincent Gallo. The 29 tracks are from four films, included his critically acclaimed 1998 film *Buffalo 66*, in which he co-starred with Christina Ricci, Angelica Houston and Ben Gazzara.

Sweet release

Soundtracks to movies currently in release include *Sweet Home Alabama* (Hollywood), which maintains a Southern lilt on Jewel's cover of Lynyrd Skynyrd's title song, "Gonna Make You Love Me" by Ryan Adams, "To Think I Used To Love You" by good ole boy Uncle Kracker, The Calling's cover of Georgia Satellites' Southern boogie tune "Keep Your Hands to Yourself," and Sheryl Crow's reading of Hank Williams' "Long Gone Lonesome Blues." *Jackass The Movie* (American) is as goofy as the movie premise itself, with selections from current cult faves Andrew W.K., Sahara Hotnights and CKY, and vintage artists the Rezillos, the Ramones and Minutemen.

Standing in the Shadows of Motown (Hip-O/Motown) and *Moonlight Mile* each take a different approach to the retro material on their respective discs, while *Music Inspired by BaadAsssss Cinema: The Sounds of Blaxploitation* (TVT/IFC) will have you reaching for the Afro pick and the pimp gear.

My *Big Fat Greek Wedding* is the sleeper hit of the year, and its soundtrack (Play-Tone/Columbia/Legacy/Sony Music Soundtrax) has a few surprises of its own. Aside from the traditional selections performed by Greek artists, the original score composed by Chris Wilson and Alexander Janko provides some unique interpretations of Greek-

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◀ Arts cover

on this journey with her."

Cahoon was originally hired to play Hedwig once a week to give Mitchell a break, and to land this part-time role he had to quit *The Lion King*, in which he created the role of Ed the hyena.

"A lot of people couldn't believe I would leave this huge Broadway success to go downtown to make \$400 a week, and I said, 'Are you nuts? This is a once-in-a-lifetime opportunity to bring my Hedwig to life, and to find the Hedwig in me.'"

After Cameron left to work on the screen version, Cahoon took over the role full-time. And he returned on short notice when the curious casting of Ally Sheedy as Hedwig went awry and she was encouraged to leave the show. He wasn't about to reveal any backstage gossip over the messy affair.

"What was really good about Ally's performance," he did say, "was this dangerous quality that totally fueled the show in a differ-

ent direction, because you did not know what was going to happen next. That's something that I try to capture in my performance, too. Are we going to make it through this evening all in one piece?"

Rodeo circuit

Cahoon, 31, has been a performer most of his life. His father and other members of his family were rodeo performers, and he joined in as a kid as one of the clowns who performed between the stunts. By age 9, he had an agent and was appearing in commercials. Two years later, he was onstage at Houston's Theatre Under the Stars playing young Patrick opposite Marilyn Maye in *Mame*. And then, at 13, came his *Star Search* triumph, singing that unmentionable song.

"Growing up in Texas," he said, "I certainly had my share of 'fag' and 'nerd,' and I was roughed up a few times by the jocks or whoever. I was the weird theater kid, but when I was the grand champion teen vocalist on *Star Search*, that changed a lot of that."

Despite his family's rope-and-denim background, his parents were only supportive of his theatrical passions, and apparently had no problem that their only child was

gay. "My grandmother knows all the words to the *Hedwig* songs, my dad has seen the show a number of times, and my mother is a huge fan and will be coming out to see the show in San Francisco."

She will be seeing a different *Hedwig* from the one she has seen before. "The producers hired Jason Eagan, who is a hip, cool, up-and-coming director, to put his spin on it," Cahoon said. "There's a whole new look for Hedwig."

The show is also localized to each city it plays. In San Francisco, Hedwig's former love and current nemesis, superstar rocker Tommy Gnosis, is playing Pac Bell Park. She follows him from city to city, playing nearby second-rate venues, and this brings her to the Victoria Theatre in the Mission.

"There's a lot of improvising," Cahoon said, "and that's part of the danger. There's a lot of history in the Victoria Theatre that we have researched. And Mission and 16th. You've got great material just standing on the corner." ▼

Hedwig and the Angry Inch is playing an open-ended run at the Victoria Theatre. Tickets are \$25-\$30. Call 863-7576.

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Soundtracks

◀ previous page

style music.

Several movies from the summer and early fall are now available as DVD and home video releases. The soundtrack to *The Road to Perdition* (Decca), with music by Thomas Newman, captures the spirit of the movie in which Tom Hanks surprised many of his fans by playing a Depression-era hitman. For something completely different, *Blue Crush* (Virgin) supplies the tunes by N.E.R.D., Beth Orton, Nikka Costa, Zero 7 and Doves for the female surfer flick.

Openly gay DJ, producer and songwriter Tony Moran is responsible for writing or co-writing more than half of the music on the soundtrack to the gay-themed movie *Circuit* (Emerge/Centaur). The majority of tracks are dance-oriented numbers, with a couple of ballads and a mood-setting instrumental thrown in for good measure.

In keeping with the Louisiana vibe of the movie, award-winning album producer T-Bone Burnett (*O Brother, Where Art Thou?*) presents a gumbo of Cajun-spiced tunes, blues, jazz standards and traditionals in new and old versions on *Divine Secrets of the Ya-Ya*

Sisterhood (DMZ/Columbia/Sony Music Soundtrax). The soundtrack is better than the movie.

The *Divine Secrets* soundtrack isn't the only one with a Southern accent. *Sunshine State* - Music by *Mason Daring* (Daring Records) contains songs by well-known Southern artists Lucinda Williams, Jim Lauderdale and Lynyrd Skynyrd. It also features several brief but haunting original instrumentals, as well as "Skeeter Pie," a song performed by Skeeter Meter, a character in the movie's band, which was co-written by Daring and John Sayles.

Oscar-winning composer John Williams returns with the score to *Minority Report* (DreamWorks), the futuristic flick starring Tom Cruise. Soundtracks have also become a place for cutting-edge artists to try their hand at something different. The soundtrack by Jeff Tweedy for Ethan Hawke's film *Chelsea Walls* (Rykodisc) is a good example. The man from Wilco wrote nine of the dozen tracks, and performs them with Glenn Kotche, part of Wilco, and with Billy Bragg (on the traditional tune "When the Roses Bloom Again"). Jazz legend "Little" Jimmy Scott does a heartbreaking rendition of John Lennon's "Jealous Guy," and Robert Sean Leonard (who stars in the movie) performs a couple of songs. ▼

INTERVIEW

Heklina

◀ Arts cover

Before me sits a gently unassuming guy, Stefan Grygelko, soft-spoken and oddly plain in appearance and style, who you can tell has lived awhile in the fast lane, finally to recover his bearings. The name is Polish, but Grygelko says he moved here from Reykjavik in 1991. "My mother is Icelandic, so I've spent a lot of my life moving back and forth between the States and Iceland. I was living in Reykjavik, and working at the art institute as a nude model, and just partying."

On the edge

Grygelko was raised in the States, in Minnesota, New York and Boston, and he'd already done a partying stint in San Diego, where he spent a few years hanging out with punk rockers, transvestites and street people, surviving precariously. "I was 18, 19, 20, living on the streets, doing lots of drugs. I was pretty outlandish, pretty out there."

Back in Reykjavik, Grygelko kicked the drug habit, but continued to drink a lot. "It's a very intellectual town; everybody's really smart, so there's a lot of art going on. But as far as the gay scene, there isn't much of one. I was kind of bored with Iceland, and never felt like I fit in with the culture there, because I was mostly American."

He had no desire to go to California again, but changed his mind after a girlfriend came back from visiting San Francisco, raving about how great it was and insisting they move there. "So I married her — she was a lesbian — so she could get a green card, and we moved here together in '91."

Grygelko was immediately taken with the city's queer arts subculture and fell in with the whole performing crowd, including the now-legendary Diet Popstute, Klubstute, and all those fun freaks. He hooked up with director/writer Tony Vaguely's Sick and Twisted Players, and felt right at home.

Grygelko "met everybody right away," he says, "because I was dating Jason Mecier, who was half of Enrique, the performance band, and I was living in a house full of radical faeries, with Steven Maxxine, Portia Manson, Lucille and Racine. They had a big house out on 9th Ave. in the Sunset. I was just very taken with it all."

Alas, Grygelko was not yet a performer, and at first managed to overcome stage fright by getting



Superstars of Trannyshack, from left to right: Kennedy, Jordan L'Moore, Johnny Kat, Heklina, Robeena Diet-Biscuit, Portia 666, and Pippi Lovestocking, at a performance from April 1998.

thoroughly drunk. "One time I did a Sick and Twisted show in a blackout. I don't remember doing it. But that's how it was back then, and it wasn't too important to be sober. Now I can't imagine doing a show fucked up."

Under one roof

It was in this era that Grygelko began to dabble in drag. He met comedian/drag artist Pippi Lovestocking (Scott Free), and got a job at the Stud in 1995, first working security and coat check, then bartending. Heklina and Trannyshack were born when Grygelko and Pippi persuaded the Stud's co-owners, Michael McElheny and Fiesta, to let them do a series of benefits for Project Open Hand, called "Singing for Supper." They would rent a karaoke machine, drag it into the Stud, and invite their friends to come and sing. Eventually it became a weekly Tuesday-night club, and they dispensed with the karaoke and made it a lip-synch/performance club for the punk/queer generation.

"I called it Trannyshack," says Grygelko, "based on where Pippi was living at the time, with Chocolate, Ruby Tuesday and Bambi Lake under one roof, and whenever I would go over there I would say, oh, I'm going over to the tranny shack."

At the very first Trannyshacks, the performance line-up consisted of Heklina, Pippi and DJ Robbie D, and maybe a couple other people. They charged only a dollar to get in. The club didn't take off right away, and Grygelko says, "Pippi kind of got bored with doing it

with me, and when she left as my hostess and my sidekick, I just decided it would be fun to book different hosts each week, and to have different themes every week. And

that really kind of clicked."

For whatever reason, performers started clamoring to appear. Some carried the cachet of rock stars, including Darlin', the Steve

Lady, Peaches Christ, Juanita MORE!, Vinsantos, Blue Period glam-rockers Adrian Roberts, Kennedy, and real woman drag diva Trixxie Carr. As the talent blossomed, the cover charges started going up. Young, smart, sexy audiences went crazy over the punk/anarchic scene, a refreshing break from the dried-up, old-school drag of yore. At Trannyshack, irreverence reigned, and party people came in droves. Had the club been on a Friday or Saturday night, says Grygelko, "it would have died a long time ago, because it would have been so overrun with bridge-and-tunnel horrible people, you know what I mean?"

Running Trannyshack as a tight ship has forced Heklina to clean up her own act. People think Trannyshack is loud, rude and obnoxious, and they're right, says Grygelko, but "the way it's evolved, it's very organized now. I don't drink or get fucked up, so I'm very controlling of how it runs, and everybody around me is kind of getting fucked up and drinking, and sometimes it feels like I'm in charge of the asylum." ▼

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Photos by James Scott Ceras

Out There

◀ page 26

20 — after some SF friends they were dining with clued the band into The Stud's weekly drag freak show. A few phone calls later, and Gwen and Co. were being snuck through the back-alley entrance of the club, through the coat-check and behind the bar, where they all got free drinks while watching the club's infamous midnight drag show.

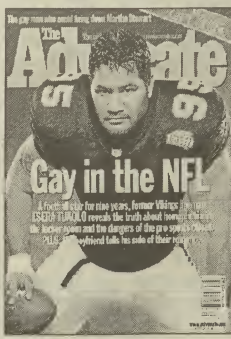
By all accounts, the band seemed to be enjoying themselves, as Gwen sucked down Stoli and cranberry, and cute drummer **Adrian Young** kept getting his butt pinched by a playful Heklina. "Don't grab my pee-pee," he said. "My wife's here, and if she sees that, she'll kick your ass." To which Heklina replied, "Honey, I'll kick her ass!"

As soon as the show was over, the group immediately bolted, whisked away in waiting taxicabs, all without ever saying goodbye — or tipping the bartenders.

Dept. of oops

A recent feature on Bay Area-based vocal ensemble **Kitka** contained incorrect information. They are playing on Dec. 14 for CenterStage at the Osher Marin JCC in San Rafael, not San Anselmo. We stand corrected.

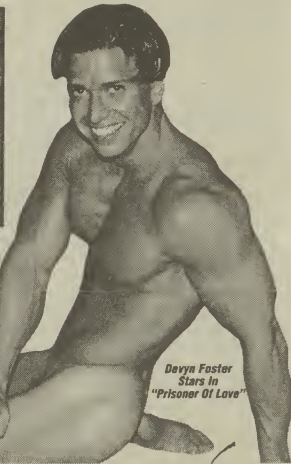
But why is former **Minnesota Vikings** lineman **Esera Tuaolo** on the cover of the *Advocate* — in an Atlanta Falcon uniform? ▼



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OUT & ABOUT

Calendare by Mark Mardon



The magical Harry Hay fought for community and freedom

Hooray for Harry!

The only time I met the grand wizard of the gay rights movement, Harry Hay, was sometime back in the early '90s, at the Malibu Faerie Gathering, the only such gathering I've ever attended (not counting some great faerie parties in San Francisco), so I can't say I knew him terribly well. But when I sat with him at a table in the Camp Shalom dining hall, we had a one-on-one conversation of the sort I imagine he must have had thousands of times during the course of his extraordinary life. We talked about the faeries as a cultural phenomenon, and he endeavored to explain to me what it was all about. The sense I got was one of great discovery: finally I had encountered a gay elder who not only was completely unafraid to speak his desires and investigate the nature of his gay being, but was willing to put himself on the line to create the kind of conscious community that could nurture the best of our qualities, rather than marketing our sexuality for profit.

This encounter came not long after I befriended another gay giant, David Brower, the famed founder and bold leader of the modern environmental movement, heir to the spirit of John Muir. Brower was 80 and in great form at the time, though he was still in the closet publicly about his sexuality. Privately, with many close friends, men were his favorite topic. I don't know that Brower and Hay ever met, but they were kindred spirits, both elder statesmen in movements they had founded, both with a passionate love of men and nature, both advocates of shaping a healthy environment for ourselves and posterity. Their leaderships earned them countless honors and worldwide fame, and both of their careers were hugely informed by their same-sex desires.

But where Brower held his gayness privately, close to his vest, Hay held his cards out for all to see. He was unabashedly queer, and though he dearly loved all humanity, he could see clearly that his gay brethren in particular were in harm's way, in desperate need of leadership and vision. Brower shaped a movement for all humanity despite being gay; he wanted to save the earth, the oceans, the atmosphere and all else for the common good, gays included; Hay shaped movements — the Mattachine Society; the Radical Faeries — that honored gay people specifically, especially as healers in society, as artists and citizens working to repair the damage done to the human spirit by bigotry and the military-industrial complex, as people able to think outside of mainstream boxes by virtue of their being out to the world about who they love.

My encounter with Hay was fleeting, but he ignited my inner faerie spirit. I liked him. He talked, but he also listened. He seemed genuinely interested in me, what I might think and feel, but he made no attempt to overly impress me. He didn't need to. He was the most powerful spiritual leader I've encountered apart from the Dalai Lama when he held a private audience with Brower aboard the Greenpeace Warrior, berthed in Rio De Janeiro harbor for the 1991 Earth Summit, when George Bush senior was there making sure industrial nations remained free to pound the global environment into a pulp. Only the spiritual leaders fought back.

In his deep love for gays, Hay was equally powerful, working tirelessly to create community — and to ensure we don't get pounded to a pulp by bullies like Bush junior. Hay's vigilance saved our asses many times over, and he deserves our tears of thanks. ▼

A Ritual of Remembrance for Gay movement pioneer Harry Hay, who passed away October 24 at the age of 90, will be held on Saturday, November 23, 2 p.m., at Glide Memorial Church, 330 Ellis at Mason. Participants will include the Radical Fairies, Bay Area Two Spirits, Reverend Cecil Williams, dancer Keith Hennessey, and the Sisters of Perpetual Indulgence. For more information, call Joey Cain at (415) 861-7609.



Cara Vida hosts a fabulous cabaret at the closing party for "Low Trash = High Art," the super queer Summer of Love photo exhibition at The SF LGBT Community Center. See Friday.

Fri 22

848 Community Space

Opening night "The 848 11th Anniversary Spectaculars," three unique evenings of performance and celebration (Fri.-Sun., Nov. 22-24) to honor the 11th continuous year of 848 and their second year avoiding eviction. Tonight: "Art of the Heart" curated by Med-O, a highly participatory evening dedicated to the heart. Group singing facilitated by the superb artist of beauty and wit, 70-year-old Doug Von Koss, who leads singing groups from the cathedrals of Europe to choirs in SF. Intermixed with a few brief performances with Med-O & Tara Brandel + special guests Joanna Moody, Samantha Black, and Keith Hennessey. Raw food provided by Tanya Einhorn (aka RawGirl). Quite a night! \$10-\$20 sliding (NOTAFLOF). 8:30pm. 848 Divisadero St. Info/volunteer: 415-922-2385; 848@848.com

'Low Trash = High Art' @ The Center

Closing party: "Low Trash Equals High Art," the stunning closer for the fab exhibit of photos by Danny Nicoletta, Billy Bowers, Robert Altman, Fayette Hauser, Harvey Milk and others celebs. Produced by Cockettes Fayette Hauser and Rumi Missabu in conjunction with QCC, The Center, and the Summer of Love Project. Featuring the blazing talents of Cara Vida (fresh cabaret stylings), members of the Cockettes and Angels of Light reuniting with a medley of their greatest hits, the Whoa Nellies (ultra-mod vocal group specializing in new interpretations of classic three-part harmony pop songs from the mid '60s to early '70s), and Habibi Ru Dance Ensemble (exotic Middle Eastern dance troupe & orchestra), with Mistress Of Ceremonies Sister Lolita, and vintage music by super DJ Dana Peter Porras. Held in conjunction with the Summer of Love photo exhibition by Party free; cabaret \$10. 7-10pm party; cabaret at 8pm. Rainbow Room, SF LGBT Community Center, 1800 Market St. (at Octavia).

'Circles of Hope' @ Fairmont Hotel

Sold Out! (but maybe you'll be lucky): Recording Artist Patti LaBelle headlines "Circles of Hope 2002: A Tribute to Coretta Scott King," benefiting

the Metropolitan Community Foundation. The evening's tributes and entertainment honor Mrs. King's accomplishments and will highlight the Foundation's work providing much-needed services to the hungry, the homeless and the poor of San Francisco. Silent Auction items galore. The "Circles of Hope" event was founded in 1999 to honor leaders who advocate for social justice. Past award recipients include Rev. Jim Mitulski, Rev. Cecil Williams, and Jan Mirikitani. \$150 Friend or \$1,500 Friend Table (10). 6-10pm. The Fairmont Hotel Grand Ballroom, 950 Mason St. atop Nob Hill. Tix/info: toll-free at 800-494-TIXS voice or 877-TDD-TIXS (TTY/TDD); www.mccsf.org

Jon Sims Center for the Arts

The JSC presents the final performance of "H" by AIRspace artist in residence ADEO, an innovative new performance ensemble of queer-men-of-color, combining the talents of dancer Oscar Trujillo, performance artist emael, visual artist Allyn Nobles, and community activist Derrick Miller-Handley. ADEO challenge societal assumptions about race and sexuality and explore the concept of desire as portrayed through white media. Their AIRspace production is inspired by the "continued misrepresentations and absences of queer people of color in popular white cultural productions." Says outgoing ultradrag productions project director emael, ADEO "are especially interested in critiquing how national and corporate programming affects local support of work based on similar content or ideas, and specifically how such mechanisms inform a queer community or economy centered on whiteness." Q&A and reception follow. \$5-\$10 sliding (NOTAFLOF). 8pm. 1519 Mission St. (btwn 11th & South Van Ness). Tix/info: 554-0402; www.jonsimsctr.org

Marin Life, San Rafael

"Entre Hommes Movie Night." Join Marin Life members for a film followed by discussion. Se habla Espanol. 7pm. MAP, 1660, Second St., San Rafael. Info: Call Erick at (415) 457-2487, ext. 117; or e-mail clientemarin@yahoo.com.

Triangle Taekwon Do @ Eureka Valley Rec Center

Traditional Korean self-defense taught by experienced instructors in a safe, friendly environment in the Castro.

General classes on Fridays 7:30-9:30pm; beginner classes Tuesdays and Thursdays 6-8pm. Mark Bingham/Eureka Valley Recreation Center, 100 Collingwood (at 18th St.). Presented by the Triangle Taekwon Do Club. Info: 495-1888; www.triangletkd.org; email: tkdc@aol.com

Rogue Art Space, Castro

"Gifts of Glass," holiday glass sale featuring hand-blown, art-glass, new work, artists' "seconds", inventory clearance, ornaments and more. Offered direct by five gay, local glass artists. 3-7pm Fri.; 12-5pm Sat. & Sun. Thru Dec. 25. 4360 19th St. (at Eureka St.). Info: 863-4940; www.rogueartspace.com

Sat 23

Mission Village Market

The Mission Village Market, a weekly community gathering featuring local artists, regionally grown produce, a swap meet, food, live music and entertainment, free arts & crafts for youth, community drums, a book nook, a healing arts dome, rotating murals, a used bike shop, and a fix-it shop for random repairs and bike trailer fabrication. All food vendors use real dishes washed at a community dishwashing station, to reduce trash and our reliance on disposable culture. A healthy/humanitarian neighborhood alternative to Big Box Shopping. Proceeds benefit CELLspace Community Art Center, which is closed for public events while it upgrades it space. 10am-4pm. Florida St. btwn 18th & 19th sts. Info: 970-9797; market@cellspace.org

848 Community Space

"The 848 11th Anniversary Spectaculars" continues with dancer/circus artist Keith Hennessey curating and performing in "The Real Body?" an evening of live body-based art, from the extreme to the subtle, emphasizing risky images, direct experience, and the awesome unlimited field of play that is a real body in art. Featuring Carol Queen, Katy Bell, Simon Shepard, Sheila Malone, Mistress Cleo & Fakir & Company, and more. \$10-\$20 sliding (NOTAFLOF). 8:30pm. 848 Divisadero St. Info/volunteer: 415-922-2385; 848@848.com

HMI @ The Center

Harvey Milk Institute class: "Producing Your Own Music CD" with Mitchell Tanner. \$25. 1-4pm. SF LGBT Community Center, 1800 Market St. (at Octavia), room 302. Info/reg: 865-5633; www.harveymilk.org

Golden Gate Lutheran Church

The Discovery Community, a nonprofit social organization for gay and bi men, will be hosting a Thanksgiving retreat at Community of the Great Commission camp in the Sierra Foothills, 11/27-12/1. Come to today's pre-retreat potluck party to help organize the weekend, filled with fun activities. The Discovery Community Inc. has produced inexpensive, clean-and-sober retreats for gay/bi men since 1987. Open to all gay and bisexual men 18 and older. 3-6pm. 601 Dolores St. (at 19th St.). Info: 415-419-3559; www.discovery-community.org

'Fauxgirls!' @ Marlena's

The incomparable Anjelica Devarox hosts "Fauxgirls!" with En Drag creator Victoria Secret. Featuring the dazzling talents of Donna Rae, Reality, Mini Minerva, Davida, Victoria Hunter and special guest stars. No cover. 10pm. 488 Hayes St. (at Octavia). Info: www.sfdrag.com

The Cafe

CD release party for "Carols Across America," featuring Donna Sachet, Jo-Carol, Mark Paladini, TJ Istvan, Sheba! and Gary Virginia, all promoting a splendid holiday album with 14 lovely songs. A fundraiser for people with HIV/AIDS and Breast Cancer. The album, produced by Johnny Hedges and Gary Virginia, includes songs by Sachet, Paul Parker, Ernest Kohl, Jo-Carol and others. No cover; CD sells for \$20. 6pm-9pm. The Cafe, 2367 Market St. Info: Gary Virginia, 626-5004; MrSLF96@aol.com

Swedish American Hall

"The Blue & Black Tea," an old-school afternoon tea dance with DJs Bus Station John (Trash/Powerhouse)



Precious Moments relinquishes her crown at the Miss Trannyshack Pageant at City Nights. See Sunday.

and Sodapop spinning '70s disco gems and '80s hi-NRG classics. \$10 donation (inc. beverages). 3-7pm. 2174 Market St. (above Cafe Du Nord).

EMP, Seattle

Opening at the Experience Music Project (EMP), Seattle's fabulous rock 'n' roll museum: "Disco: A Decade of Saturday Nights," an exhibition that charts the beginnings of disco, its backlash, and its influential afterlife. The show examines the hothouse environment of disco for social and sexual liberation and experimentation. The gay content includes material from Andrew Holleran's *Dancer from the Dance*, never-before-seen footage of parties at Flamingo and Gallery, and commentary on the relationship between disco and coming out. Dance floor with light show and interactive DJ booth. Songs at listening stations and interactive kiosks. Artifacts such as photos taken at Studio 54 by Andy Warhol, one of Travolta's white suits; etc. \$19.95 (\$15.95 seniors, military, youth); members free. 10am-5pm Sun.-Thu., 10am-9pm Fri. & Sat. Thru May 18, 2003. EMP, 325 5th Ave. North, Seattle, Washington. Info: www.emplive.com

Sun 24

Daddy's

"Boy's Toys," hosted by the SF Boys of Leather as part of "2002 Toys for 2002 Kids," Santa "Mama" Reinhardt's Christmas Toy Drive for Sunburst Projects, supporting families living with HIV/AIDS. The Strippers at this party work for toys! Bring a new/unwrapped toy. No cover. 5-8pm. 440 Castro St.

'Trannyshack' @ City Nights

Oh my god it's the 7th Annual Miss Trannyshack Pageant! How outrageous can it get? Hostessed by Hekli-



Santa "Mama" Reinhardt urges you to bring toys to Daddy's and have a blast with the SF Boys of Leather. See Sunday.

na, Juanita More! and Pippi Lovestocking. Contestants judged in the categories of swim wear and talent. Judges: Sister Roma, Miss Trannyshack 2000 Vinsantos, Cricket Bar-dot, and Miss Trannyshack 1998 Kay White. Miss Chocolate greets everyone at the door and takes their money. DJ Pinky Ring spins insanely eclectic and wonderful sets before and after for your dancing and make-out pleasure. \$15 adv.; \$20 door. 8:30pm doors open; pageant starts 10pm. 715 Harrison St. (at 3rd St.). Tix: Rolo, 450 Castro St. Info: 263-0980; www.heklina.com

'Pin's & Needles' @ The Edge

Beer/soda bust to support The Immune Enhancement Project (IEP). Raffle prizes and auction items. The IEP is a nonprofit health clinic founded in 1983 that offers acupuncture, therapeutic massage and Chinese herbs, and is a widely respected resource both in the field of HIV treatment and Traditional Chinese Medicine. Current and future federal funding cuts jeopardize our low-cost services. \$7 for beer/soda bust. 4-7pm. Edge San Francisco, 4149 18th St. (at Collingwood). Info/donations: 415-252-8711, ext. 310

848 Community Space

"The 848 11th Anniversary Spectacular" concludes with "Future + Past = Now," the best from the entire 11 years of 848 artists doing dance, performance, music, spoken word, or the undefinable, curated by 848. Brief, amazing performances by movement artist Kathleen Hermesdorf, Cinzia Sperou Gloekler, dancer/choreographer Miguel Gutierrez, Reginald Lamar (founder/lead singer of Mutilated Mannequins), instigator Mattilda (aka Matt Bernstein Sycamore, author of *Tricks and Treats: Sex Workers Write About Their Clients*), author Kirk Read (*How I Learned to Snap*), dancer Rachel Shaw, multi-instrumentalist Jeffrey Alfonsus Mooney, and surprises. \$10-\$20 sliding (NOTAFLOF). 8:30pm. 848 Divisadero St. Info/volunteer: 415-922-2385; 848@848.com

Glaskat

Ptyrone presents "Play," a Fire Island Classic T-dance benefiting LYRIC, in memory of ron Brockman, with DJ Warren Gluck (Fire Island; ReUNION; Sydney Gay Games). Ptyronepresents is a for-profit benefit-events production company that creates club/circuit events to raise money for the SF queer community. \$15 adv.; \$20 flyer; \$25 door. 6pm-midnight. 520 4th St. (at Bryant). Tix: The Barking Frog, Mr. S Leather, bodyBodyWear, Body on 18th; www.ptyronepresents.com

Mon 25

'QComedy' @ The Center

Kay Frazier hosts "QComedy," Mon-

day Night Gay Comedy featuring the Bay Area's funniest queers, including Pippi Lovestocking, Dana Cory, Erin Souza, Ronn vigh, Lane Douglas and Bridget Schwartz. \$8-\$15 sliding. 8pm (doors 7:30pm). SF LGBT Community Center, 1800 Market St. (at Octavia). Tix/info: 865-5633; www.harveymilk.org; www.QComedy.com

Tue 26

Theatre of Yugen/Noh Space

Yugen presents P Power Performance Project's "Supergirl Power Activate!!!" An evening of dance, performance art, video and theater by superheroes from across the country. This multi-year touring event is fueled by the desire to create a worldwide legion of super women, superheroines, super-girls, their friends, fans and lovers. Featuring mezzo-soprano/performance artist La Sirena, using Baroque arias, personal narrative, humor and video to explore the myth of the siren; Ms. Exposisa, a feak of nature, caged and soul-naked, who only tells the truth about herself—just ask her; and hostess/performance artist Pasta Girl (P Power's founder and curator Jessica Dellecave) \$10-\$15 sliding. 8pm. 2840 Mariposa St. (at Florida St.). Tix/info: 621-7978; www.theatreofyugen.org

Wed 27

Eureka theatre

Preview: 42nd Street Moon concludes its 10th Anniversary Richard Rodgers Centennial Season with "Too Many Girls," a 1939 Rodgers & Hart musical set in the dorm rooms and football fields of Pottawatomie College in New Mexico, where good girls wear beanies and bad girls get the best songs. Directed by Greg MacKellan, with music direction by Brandon Adams and choreography by Jayne Zaban. Presented as a staged concert. \$15 previews (also on Fri., Nov. 29); \$25 Thu., \$27 Fri.-Sun; \$20 seniors/students. 8pm Thu. & Fri.; 6pm Sat.; 3pm Sun. Eureka Theatre, 215 Jackson (btwn Battery & Front). Tix/info: 255-8207; www.42ndStMoon.org

Thu 28

Tenderloin Tessie's @ First Unitarian Church

Volunteers needed: For nearly 30 years Tenderloin Tessie Holiday Dinners has worked hard to prepare and serve welcoming dinners to the elderly, disabled, homeless and children who have no family or place to go for the Holidays. These are sit-down affairs with an attempt to create a family atmosphere, with entertainment. Anyone who comes to dine is guaranteed a dinner, a gift bag (snacks, juices, energy bars, toiletries, etc.) and respect. Volunteers are needed in the dining room today 11am-4pm, and for clean-up 4-6pm. 1187 Franklin (at Geary). Info: Tom Basch, 922-0422; Toby, 637-3550.

The Pendulum

"Alley Catz @ The Pendulum," the only weekly club night in the Castro for women, invites all to a Thanksgiving Party featuring Wild Turkey promotions, turkey subs and snax, and go dancers. Burn off the feast on the dance floor with DJ Éclat spinning '70s/'80s rock, glam and disco. Cool down & cruise on the outdoor patio. Let the fur fly! No cover. 8pm-2am. 21+ w/d. 4146 18th St. (at Collingwood). Info: 863-4441.

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First Ladies and primitive forms

What's up at San Francisco galleries in November

by Will Shank

Hosfelt Gallery (430 Clementina, tel. 415-495-5454) is showing the too-clever paintings of Andrea Higgins, *The Presidents' Wives*, until November 30. Local artist Higgins makes artworks that are magnifications of fabric swatches. Hardly a fashion show, and certainly not the Smithsonian's First Ladies' Gowns, the Hosfelt installation consists of elegant abstractions, each of which represents a recent First Lady. "The clothes these women wear," says the press release, "reflect the social climate and political priorities of the administration of which they are a

part."

Reading between the lines, we find a sort of minimalist meow going on in *The Presidents' Wives*. Jackie is represented by three separate colors and patterns, fashion maven that she was. Nancy Reagan is screaming red. Laura Bush is reduced to a swatch of that gawd-awful purple thing she wore to the Inauguration. ("After two terms in the White House, Hillary Clinton's black power-suit is surrendering to Laura Bush's colorful tweeds," a newspaper caption which inspired the artist proclaimed.) Like the reductive monochrome panel paintings of Sherrie Levine, whose neutral colored panels represent an "average" of all the colors in a Monet or a

Seurat, the paintings do not fully stand on their own, but rather require explanation to be understood. In the case of *The Presidents' Wives*, this case of "apostrophe" may be a gimmick, but it's a clever one. At the time that I visited the gallery, only "Barbara" (Bush, Sr.) had not sold. What does this tell us about San Francisco?

Through December 7, Braunschtein/Quay Gallery (430 Clementina, tel. 415-278-9850) has a backroom show of the paintings of Ernest J. Amaral. Never before exhibited, the works of the self-taught painter, who lives in Florida, provide a fortuitously timed and neat complement to the paintings at Hosfelt.

The show, entitled, *MOSAIC, An Homage to the Folk Art of Ancient Civilization*, also echoes the primitive forms of the front-room exhibition of sculptures by Robert Brady. Like Higgins' more sophisticated canvases of fabric patterns next door, Amaral's canvases also comprise side-by-side strokes that add up to more than the sum of their parts.



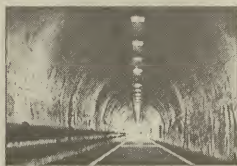
Dionysus, by Ernest J. Amaral

Inspired by Roman and Paleo-Christian works in stone *tesserae*, Amaral's mosaics are *rompe-l'oeil* acrylic paintings on canvas. Dionysus stares out of a *tondo* surround like a character in Fellini's *Satyricon*. A Roman amphitheater in ruins tweaks the time-space continuum of the ancient format. (An ancient mosaic of a ruined Flavian theater?) Are they tongue-in-cheek ancient variations on Jeff Koons, or are they serious homages to the classics? It's hard to tell, but Amaral's sense of design and color are secure, and a spirit of originality, rather than derivation, pervades works like his *34th Century Crusaders*, a bold faux-mosaic painting in grays and blacks.

Go 49ers

At 49 Geary St., a run through the galleries before most of them change installations at the end of November will yield some of the following gems:

Catherine Clark is showing recent work by Reuben Lorch-Miller, whose residency at Headlands Center for the Arts has yielded such unlikely word art as his *RULES* series (e.g., "Remain Calm") which, when taken out of the context of wariness about Marin mountain lions, is pretty funny. A dark room is filled with a video loop of a tunnel through which one proceeds and recedes endlessly (*Termini*, 2002);

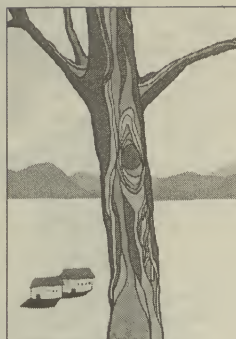


Termini, by Reuben Lorch-Miller

Splendid large-scale color digital prints by Andrew Moore, showing interiors and exteriors of contemporary Havana, at Robert Koch;

A Tenth Anniversary Exhibition of mostly black-and-white photographs at Scott Nichols Gallery, featuring choice works by Edward Weston, Tina Modotti, views of San Francisco by Carleton Watkins, and many others;

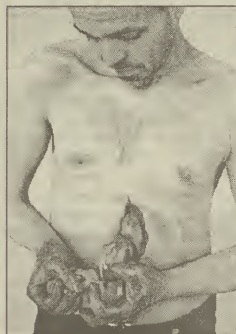
A whimsical installation by Nick Ackerman, *Graphic Novel*, which, in its brightly colored, part-mural, part-cartoon art, makes Elizabeth Oliveria's newly relocated gallery somewhat re-



Untitled, by Nick Ackerman

semble a welcoming kindergarten room. Formerly downtown Oakland's most cutting-edge art space, Oliveria is the space to watch at 49 Geary.

SF Camerawork, at 1246 Folsom St., is showing a painful series of works by Daniel Joseph Martinez called *Without Anesthesia or This Isn't a Nice Neighborhood*, through the end of the month. If current headlines do not provide enough anxiety in your life, take a look at the simulated pain and suffering in Martinez's photographs and installations. "In order to heal a wound, sometimes you have to open it up to let the disease out," the artist observes on Camerawork's website. The LA-born artist, whose current exhibition premiered at the Museo Gilberto Gil in Mexico City, does not consider himself a photographer, according to the accompanying Camerawork *Journal* article by curator Sharon Bliss, but an experimenter with various media. His images include one in which he appears to be pulling his own guts out through a slit in his torso. It's an homage to Gustave Moreau's "Prometheus."



Self-Portrait #9C, by Daniel J. Martinez; beyond shock value.

In a lighter, art-historical referential mood, his "Self-Portrait #15, Seventeenth attempt to clone mental disorder," or, "How one philosophizes with a hammer," is a multiple self-portrait *à la* Caravaggio, showing the artist as both Salome and the head of John the Baptist. Many of the works, like a self-portrait with slashed throat, share this title, with a differing number. Beyond the shock value of his images, Martinez is seriously examining the role of photography in representations of reality and illusion. Truly innovative animatronic figures also populate Martinez's world. Not for the squeamish.

You may have missed last Saturday's BIG DEAL, Visual Aid's annual Art Sale-a-thon. But watch out for SF Camerawork's annual fundraiser auction, at Hosfelt on Pearl Harbor Day, Sat., Dec. 7, with previews beginning Dec. 4. Call (415) 863-1001 for more information on the auction, or the Martinez show, or visit www.sfcamerawork.org. ▼

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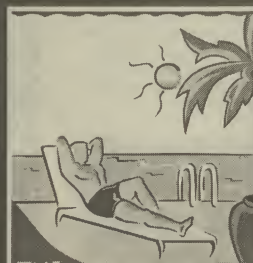
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Deep dish from Preston Sturges

'Sullivan's Travels' served up on DVD

by Matthew Kennedy

Hollywood's self-exams are usually dipped in acid: *What Price Hollywood?*, *A Star is Born*, *Sunset Boulevard*, *The Bad and the Beautiful*, *The Big Knife*, *Two Weeks in Another Town*, *The Day of the Locust*. Even *The Player*, for all its pointed humor, has murder on its mind. Preston Sturges' well-regarded *Sullivan's Travels* (1941), freshly restored in a characteristically pristine Criterion package, is something else. Sturges was no misanthrope. Unlike other Hollywood analyzers, he took glee in human misbehavior. *Sullivan's Travels* is delighted by eccentricities, and is most often sweet-natured and funny.

John L. Sullivan, a well-intended big-time director played with straightforward honesty by Joel McCrea, desires to make a movie of poverty in American called *O Brother, Where Art Thou?* But he has never been for want, so he dons a hobo outfit from the costume department and hits the rails. The suits are outraged, until they see it as a fantastic publicity stunt. Sullivan manages to ditch them, and then doubles his luck by meeting luscious Veronica Lake. From there, *Sullivan's Travels* veers in the most unexpected directions, and our poor naive director can't imagine the horrors awaiting.

Sullivan's Travels is not Sturges' best movie. It lacks the commanding high spirits of *The Lady Eve* and *The Palm Beach Story*. But there is plenty to recommend, including the justly famous comic chase scene to end all comic chase scenes. Lake is fetching, and she clearly enjoys piling her platinum tresses in a cap to play a vagabond. McCrea is geologically handsome, but he suggests a vulnerable little boy behind the solid exterior. There is also the trademark sharp dialogue, fast action and those grand supporting players. One of the pleasures of a Sturges movie is the parade of oddballs, cranks, natty butlers, crass opportunists, lonely widows and assorted miscreants that weave in and out of nearly every scene, threatening to render the romantic leads irrelevant.

Perhaps more than any other Sturges movie, *Sullivan's Travels* commits itself to extreme changes in mood and tone. The chase scene, and Lake's sped-up sprint through a backlot in hoop skirt and bloomers, are pure slapstick. At the other extreme is a chain-gang sequence of shocking realism for 1941 Hollywood. When McCrea and Lake wander through a hobo camp, the tone shifts again into something close to what Sullivan envisioned for *O Brother, Where Art Thou?* These are bold moves for writer-director Sturges, but not altogether successful. Perhaps on numerous viewings the lurching back and forth would be accepted, but Sullivan's testimony suggesting that laughter is a higher calling than social realism sticks in the craw.

It's one thing to celebrate laughter, and to ponder the responsibilities of the moviemaker, but Sturges puts us through a fairly hellish middle portion of the movie, with McCrea going so far as to pound a rock into someone's head. With all that behind us, did Sturges think we could shrug it off and conclude that laughter really

is the best medicine? Or is this his absolution from making "serious" pictures? Sturges' methods and message leave me with a vague unease.

Rise and fall

Included in this rich DVD is Preston Sturges' *The Rise and Fall of an American Dreamer*, a 1989 PBS documentary of his life and work. It's edifying, if only as a lesson in how reputations are distorted. Todd McCarthy, *Variety* film critic, avows that *The Great McGinty*, Sturges' first movie as writer-director released in 1940, was a watershed event in Hollywood history. That's debatable, but not half as suspect as his declaration that Sturges "introduced irony to screen comedy." To buy that, one would have to believe that everyone pre-Sturges was either pathetically sincere or did not comprehend the fact that irony can be funny. So much for Ernst Lubitsch's *Trouble in Paradise* (1932), George Cukor's *Dinner at*

Eight (1933) and Leo McCarey's *The Ruggles of Red Gap* (1935). So much for the careers of Buster Keaton and Marie Dressler.

Misjudgments such as McCarthy's go applauded or unchallenged all too often, as they fulfill a desire to pin superlatives on dead artists whose work still looks fresh. But the *Sullivan's Travels* DVD notes by McCarthy further inflate Sturges, noting that he deserves "eternal veneration as the first screenwriter to decisively break through as a director." That's just plain wrong. Edmund Goulding wrote screenplays for Richard Barthelmess, Dorothy Gish, George Arliss, Joan Crawford, William Powell and Edward G. Robinson before directing and/or writing huge successes at United Artists (*The Trespasser*), MGM (*The Broadway Melody*, *Grand Hotel*) and Warner Bros. (*Dark Victory*). All of Goulding's aforementioned achievements happened before *The Great McGinty*.

This isn't the first time that



Luscious Veronica Lake piles her platinum tresses in *Sullivan's Travels*.

Criterion has let slip some real whoppers, and it's unfortunate that their fact-checking doesn't equal their exquisite attention to

digital transfers. Sturges made a handful of great movies, but exaggeration of his name does not well serve his memory. ▼



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Whirlwind sex tour

by John F. Karr

Oh, you'll get your money's worth with two recent Falcon releases, which feature, as usual, some gorgeous guys having spectacularly performed sex. But even more than usual, both are so crammed with irrelevant, tedious, or just plain confusing story elements that scads of sex has gotten scuttled. Example: at the high point of *No Way Out*, the much-touted first-ever (on-screen) bottoming of star Billy Brandt is tossed off in eight minutes. And in the two-part *Deep South*, all but two of 10 scenes clock in at less than a quarter-hour.

True, you can pack a lot of hair-raising sights into a dozen minutes. This is proven by the exhilarating slam-fuck that explodes in

approximately real-time when prickease Tommy Brandt picks up Josh Weston in a bar, and gets thrown onto the rest room's sink for a lust-driven ravaging. But that's an exception. Both Tom Chase and Race Jensen get short shrift as a welcome when they return to Falcon after long absences. Chase, whose beefing up has made his body more impressively handsome but left his face a potato-dumping, is thrown away in a bathroom scene that dices his efforts with dialogue convolutions, while further diverting attention with some inexplicable action occurring across the room. And Jensen, whom the intervening years have made not merely a well-but superbly-heeled daddy, gets a mere eight minutes to make the grand tour of enticing Aaron Parker. Watching these, and other scenes, is like one of those Gist of Europe tours: 10 Cities in Just Eight Days! Falcon has scheduled stop-offs at a flurry of front-rank stars, but hold on to your britches. You'll hardly know if you're cumming or going.

Still, I enjoyed watching *No Way Out* in its new DVD format.

The sound reproduction is fabulous (as is the music of E.M. Diaz), and the high-resolution picture is savory. Although it's labeled "Platinum Edition," which I thought meant it had a commentary track, this one has only two not overly special Special Features. One, a previously unused scene with the fairest-in-the-land Billy Brandt and Jeremy Jordan topping each other, is notable basically for Billy's incredible yelping and squealing. Jeez, he's responsive. And the hard-core shots in the generous picture gallery are well-chosen.

Head games

The movie is a typically Falconesque story of kidnapped young cuties, held captive at a swank country estate

and ordered to have sex with the dour-faced henchmen who snatched 'em. Worse than having sex with their captors is that they must listen to Headmaster Travis Wade drone on endlessly about his adolescent sexcapades. Ostensibly a turn-on for the sullen boys, the prurient stories actually seem to be inducing narcolepsy. Everyone's pretty grim. What is it with these secret societies? They've kidnapped a bunch of babes, but are more dutiful than enthused about it. The boys — Colby Taylor, Matt Skyler, Karl Tenner and, wow, Jeremy Jordan — don't put up any fuss, which made me think the kidnap bit might ultimately be revealed as a game they were playing. But since the story isn't resolved, it could have been pared way back so that the guys would have had more time, under less grim circumstances, to make out.

It's a full and tedious six minutes before the first sex scene gets underway, but it's a whopper. Jeremy Jordan rides Cameron Fox's big dick like a steeplechase was going on, after some gag-alicious cockucking. Fox's lavish package and fine torso have never been laid out so scenically, and the



nasty Jordan is one bottom who really works for his pay. Next, Jeff Palmer arrives in stormtrooper regalia (*sans* swastika) with his stiff dick poking through a full-dress uniform. It's unintentionally comic. But with a genuinely abusive attitude and violative sexuality, he mistreats a limply passive Matt Skyler with some unforgottably ferocious fucking. This sort of cock mastery is Oscar-worthy, but the scene's SM elements are too glancing to be effective, and the impressive dildos scattered around are only set-dressing.

Later on, Michel Mattel does the honor for Mr. Brandt's cherry ass, and even though the sights come at you all too quickly, they're stunning. Then the movie ends with all 12 guys in a swell group orgy that would be even more exciting if the camera would linger longer than a hiccup over each salacious detail. Another example of Falcon's carelessness with scenario: headmaster Wade has ordered his henchmen to bring him the cum of Mattel and Brandt in a shot glass. But it is used in any way to either launch or propel the final orgy? Of course not. Directed by John Rutherford. Next week: More on *Deep South* and other Falcon features. ▼

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Mister Marcus

◀ previous page

Sir 2003), was proud to announce that Don Mentink is Mr. Palm Springs Leather 2003 and Lawson Bryan is the 1st runner-up. Mr. Mentink will compete at IML 2003.

In Wichita, Kansas (you read it right - Wichita!), W.O.O.L.F. (Wichita Organization Of Leather Fetishes) staged the first ever leather title contest in the entire state on November 9th and Mr. Kansas Leather 2003 is Anthony Perkins. The Kansas Leather Boy is Vincent Andrews. Mr. Perkins advances to compete at IML 2003 (first ever from Kansas) but Boy Vince decided to stay home and do whatever he can to enhance the leather presence in Wichita.

Meanwhile...

Know that on Veterans Day, the Service Members Legal Defense Network (SDLN) benefited by \$362 in the fundraiser staged by Robert Davolt at Daddy's Bar. Lots of gay veterans were on hand, including members of the Alexander Hamilton American Legion Post 448 who did march

in the SF Veterans Day Parade.

In San Diego, the bar formerly known as Zone has been remodeled, revamped and will be the San Diego Eagle when they have their grand opening on Saturday, November 30th. They held a contest for a logo design and the winner was announced on Sat. November 16th but at my deadline, no word was received.

For those of you into mastery and slavery, be advised that there is a new website specifically geared to your fetish, effective October 30th. Check it out at www.slave4master.com.

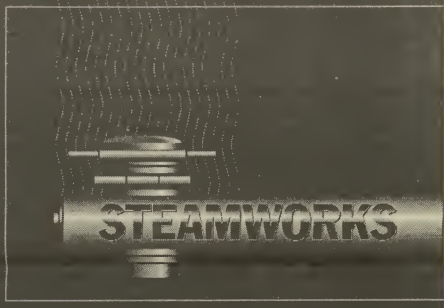
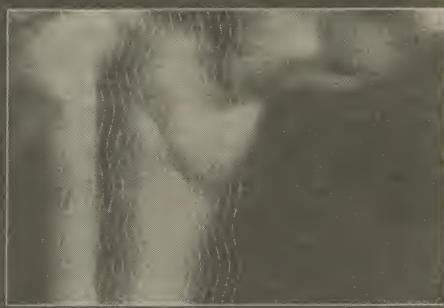
Lots of holiday parties, benefits and shows are headed your way in the coming weeks. Be supportive, because almost all of them are benefits for those less fortunate than you and it's the season to give. While you're at it, be thinking about the Mr. San Francisco Leather 2003 contest coming your way on March 8th, 2003. The winner will only serve for six months, but will have the opportunity to compete at the 25th anniversary of International Mr. Leather next May.

Until next week, then, keep up the good work: support worthy causes, volunteer for events you believe in and do it in leather! ▼



After an honorable \$2 million raised by SMMILE and volunteers, Bob Goldfarb steps down as president — and is shocked to learn Mayor Willie Brown and the California Assembly declared last Wednesday, Nov. 13 as "Bob Goldfarb Day" in San Francisco and all of California.

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Happy days are here again

by Victoria A. Brownworth

Rep. Nancy Pelosi's strong first appearance on *Meet the Press* after her election last week as House Minority Leader helped dispel the acid taste left by watching the ever-insufferable diva of the Right, Ann Coulter, on *Good Morning America* the morning after the midterm election debacle. We had been concerned that the red-baiting of Pelosi prior to her election (done in equal part by Republicans and fellow Democrats) might keep her from becoming the first female head of House in Congressional history; fortunately, saner heads prevailed.

We keep forgetting that the Cheney-Rumsfeld-Rice triumvirate has brought Cold War politics (and name-calling) back to the Beltway with a vengeance, so it shouldn't be so surprising that the ghost of Joe McCarthy haunts the halls of the Capitol, turning words like "liberal" into code for "unpatriotic, Commie terrorist-sympathizer." Of course, when we see Coulter in all her feral glory spewing her reactionary invective, we wonder if the cosmic joke might be that the thug McCarthy has been reincarnated as the *soignée* Coulter. It would certainly explain a lot. Her anti-historical approach to politics can be likened to Creationism versus Darwinism. In Coulter's smug wrap-up of the election, she concluded that Republicans had been given a mandate: The People had spoken (kind of like Iraqi voters

giving 100% for Saddam a few weeks ago?) According to Coulter's revisionism, historically, The People always want a Republican in office during wartime. Well, that would certainly explain Woodrow Wilson, Franklin D. Roosevelt (and his unprecedented fourth term) and John F. Kennedy — Republicans all?

How did Coulter become such a media darling? Is it the long bleached hair? the miniskirts? the mile-long legs? Or just the pit-bull-in-a-dress approach to politics? We'd hoped we'd seen the last of her when *Politically Incorrect* was forced off the air by ABC;

she was a frequent guest on Bill Maher's show, where he regularly invalidated her arguments. But post-*PI*, Coulter continues her lambasting of the so-called liberal media (which would be?) as she did in her recent book, *Slander*, in which she whines over how the Right gets mischaracterized as privileged racists and sexist demagogues by that rampaging liberal media (who are?) Perhaps someone should suggest to Coulter that if the Right stopped acting racist and sexist and weren't in the upper-income brackets, no one would accuse them of too much privilege. But listening to George Will complain Sunday on *This Week* that there simply aren't enough male-only clubs like Augusta's only serves to invalidate

Coulter's cant.

Clean sweeps

Watching Pelosi on *Meet the Press* was near-magical. If Pelosi can hold up to Tim Russert's non-partisan grilling, she can hold up to the Republican majority. You go, girl!

We truly enjoyed Barbara Walters' 20/20 interview with Al and

Tipper Gore the other night. (Quick VCR alert: if you missed Walters' fantastic interview with the Osbournes two weeks ago, ABC is rerunning it tonight. Well-worth a look at America's favorite dysfunctional

family.) The Gores answered all the hard questions: What happened between Bill and Al, how did they take the defeat, will he run again, would he put Hillary on the ticket. Al was funny (we've always liked Tipper, and found her very genuine and amusing) and somewhat self-deprecating.

ABC has been churning out a plethora of fabu interviews now that it's sweeps month. Elizabeth Vargas' in-depth for 20/20 and *GMA* this week with George Burrill, Princess Diana's former butler, has certainly revealed some nasty details of Palace life. A taped confession from the male victim of a rape in the Palace allegedly by one of Prince Charles's men, revelations about financial double-dipping by Charles — whose an-

nual income is \$10 million — and some other unpleasantnesses have led Prince Charles to have his staff investigated, and may be leading others to investigate Prince Charles.

What the butler saw and heard may be the final nail in the coffin of the monarchy. Although we like queens as much as the next tiara-lover, would an end to the privileged do-nothing class in Britain be such a bad thing? Are we the only ones who find it a bit incongruous that the net worth of the House of Windsor is roughly \$500 million per annum, whilst British firefighters are on strike for a living wage, leaving the British Army to fight fires with equipment from World War II? The last time we heard someone suggest when bread was requested for the starving, "Let them eat cake," heads rolled. May we suggest scarves for Christmas for the royals?

Speaking of royals and these ABC coup interviews, we have to admit our soft spot for J-Lo (not to mention her lovely unmentionables). We love how super-real she was in her interview last week with Diane Sawyer. Sweet.



Whitney Houston: "scary thin"

Houston control

But for true diva delight, tune in Dec. 4 to Sawyer's 20/20 interview with Whitney Houston. Houston, rumored for years to be majorly queer, has been spiraling out of control for some time with drug arrests, public fights with bad-boy husband Bobby Brown, and a multi-million dollar lawsuit filed against her by her own father. Last month at the Michael Jackson MTV tribute, she appeared, in the words of Sawyer, "scary thin," looking almost as frightening as Jackson himself (though last week's court appearance was a few weeks late for the Halloween specials. Can't his good friend Elizabeth Taylor get him to a plastic surgeon who can fix the damage that's been done to him, and then get him to a competent therapist?) Sawyer claims Whitney tells all in the interview:

about drugs, sex, rock 'n' roll, and what's really wrong with her. Set the VCR.

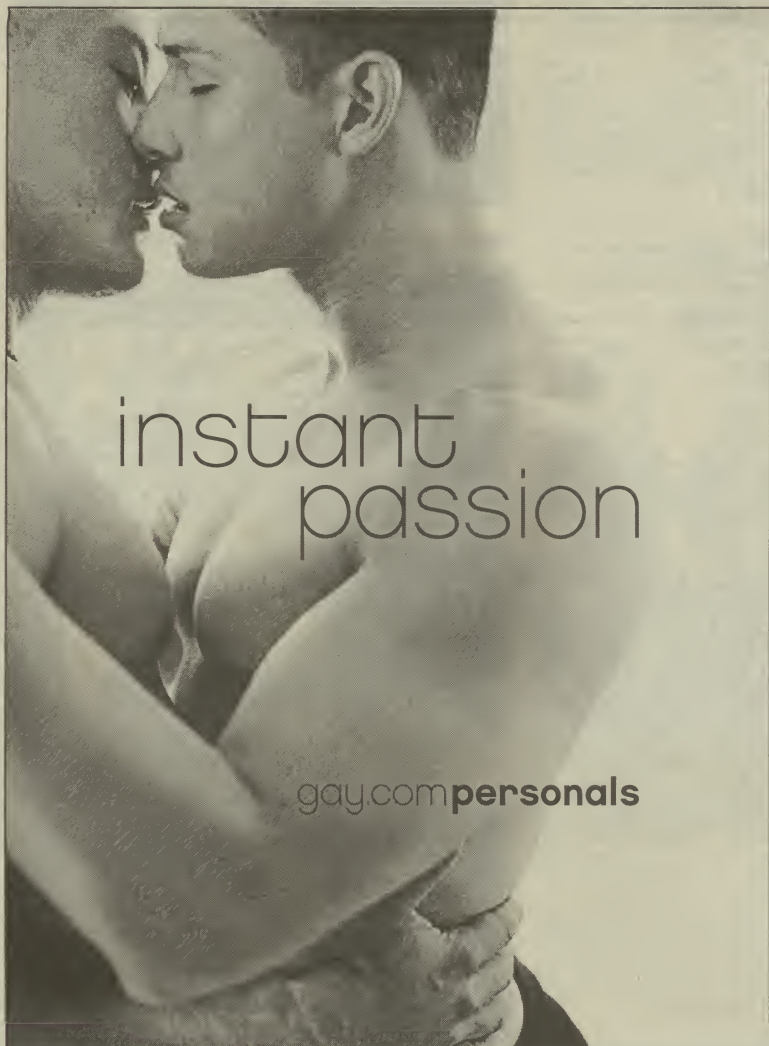
Also set it for *ER* from now on. Last week Kerri Weaver (Laura Innes) announced she and her lover, Sandy Lopez (Lisa Vidal), are having a baby together. We applaud *ER* for the longterm story they have made of Weaver's slow recognition of her own lesbianism, after years of conflicted heterosexuality. Three seasons ago saw Weaver involved in a closeted relationship with a fellow physician, a psychiatrist who got fired after counseling an underage patient about her lesbianism. Weaver refused to step up to the plate.

Lopez, a tough Latino EMT and Weaver's next lover, refused to allow the closeting to continue, and kissed Weaver in the middle of the *ER*, publicly outing her. She then dumped Weaver until she could get her act together. Together it now is, and Weaver, a complex and not always likable character, is evolving into a truly queer citizen. Nice work all around.

We also liked the complicated approach ABC's *The Practice* has been taking with back-to-back stories about male rape. David Kelley's shows have always been cutting-edge, and never shirked from queer storylines. Forcing the issue on the priest/pedophile scandals by putting the Church on trial has been excellent. Kudos.

A few weeks ago, we complained about the well-written and superbly-acted *Law & Order* franchise, and its creator Dick Wolf's obsession with female criminals and female-instigated crime. We termed it ickily sexist. We aren't sure what to call last week's *L&O*: *SVU* on gay male pedophile rings. Sadly, we cannot dispute the "facts" of the show; every year, innumerable young boys and girls from foreign countries, particularly Latin America and Asia, are forced into sexual slavery by American and European men. But we find the continual blurring of pedophilia with homosexuality not merely offensive, but dangerous. While it may be true that a percentage of gay men are pedophiles, a much higher percentage of pedophiles are straight. Queerness and pedophilia are not interchangeable. *L&O* needs to stop pandering to easy sleaze. They can do better.

Finally, we would like to commend an oft-unrecognized member of the queer community, Rep. Barney Frank (D-MA), known as Barney Fag to his Republican friends on the Hill. In the week after the election, Frank appeared on *Nightline* with Pennsylvania Governor-elect, and former head of the Democratic National Committee, Ed Rendell. Frank and Rendell provided a spirited and intelligent discourse on what went wrong for Democrats in the midterm. Frank conjectured that the Republicans had managed to convince voters that they could have their cake and eat it, too: have government take care of terrorism, education and all those other big issues, while also providing tax cuts and Social Security benefits. (Check out ABC-news.com for the full text.) That it can't be done might be the petard the Republicans will hoist themselves upon. To them we can only say this: Be careful what you wish for. You wanted total control of government, and you got it. Now you can't blame the Democrats when the house of cards comes tumbling down. Stay tuned. ▼



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PARTING GLANCES

SF: Thursday, Oct 24 @ 8:30pm
We cruised each other on Larkin Street between Bush and Pine Streets (near Rite-Aid). You: handsome GWM. Me: tanned, handsome guy holding multiple bags. Let's meet. ☎ 72239

Friday November 1st, Shopping...
Castro. Castro Street Gift Shops, you: leather plus cap+tatoos. Me: shorts plus blue top. Saw you later with grey sweatshirt. Let's talk. I want to be your friend. ☎ 72259

Max's Diner On 3rd Sat Oct 26
You: handsome man w/2 friends at next booth. Me: brbl, go-tee, glass blue shirt w/left. I left, you looked. My heart was pounding. Can we meet/talk? ☎ 72260

SEEKING RELATIONSHIP

I'm 48, 5'9", 150# Work Out....
3 days/wk. Swimmer build, big arms nice pecs. Flat stomach, nice dick. Smooth round butt, tan, handsome, & modest. Into Arts, Zen, Yoga, Martial Arts & life. Seeking ltr w/in-shape guy no smoke, hard drugs & no fat! I visit SF every Saturday. ☎ 72240

~Heart & Mind~
Attractive, easy-going, strong, gentle, professional WM, 52, 6', N/S, HIV+, loves animals and music, seeks thin, responsible, romantic, monogamous partner. ☎ 72241

Sweet Spicy & Sensuous!
GLM-38, 5'8", 152, masc/musc body husky look, HIV+, healthy, versatile, great butt. You: slim, to musc body, masc, drug free, 30-40 versatile, nice @ 5'6" to 5'10"/ht. ☎ 72243

Any Race
GLM-38, 5'8", 152, masc/musc body husky look, HIV+, healthy, versatile, great butt. You: slim, to musc body, masc, drug free, 30-40 versatile, nice @ 5'6" to 5'10"/ht. ☎ 72243

Looking For A Quality Man
Good looking GAM, 33, 5'7", 142lbs, HIV-, financially stable, for top GLM for dating & possibly ltr. I love move and traveling. ☎ 72244

Black Former-Marine
Young 51yo, cuddly, kind, sincere, giving, physically sensational & great lover. Want to share long-term relationship with warm loving senior man. "Go for it!" ☎ 72261

RSVP Mardi Gras Cruise
I'm looking for a nonsmoking, non-drugging, low maintenance travel companion with a good sense of humor & share my stateroom with me. For full details. Asians ++. ☎ 72262

Great Guy For Poz GAM or GLM
GWM, 37, 6'1", 180, hung, professional guy, HIV+. Looking for HIV+ GAM or GLM for dating and potential ltr in SF, Penin, or SJ. Nerds and bookworms, a plus. ☎ 72272

SEEKING ADVENTURE

Spank Me! Ouch!!
Asian male 54, swimmer, disease-free, slim, clean, no drugs, NS, friendly, discreet needs discipline from serious older W/H male. I'm obedient loyal. Ub clean & slim & disease-free. ☎ 72267



Naked Or Clothed?

One of us is naked, one of us is clothed. One orders, one obeys, we are both lean and masculine and under 45. ☎ 72249

Horsehung Guy Needed! I'm...

Looking for guys who are hung 9 or 10 inches or more for partying, sex, to watch good videos, and just to have fun. ☎ 72250

Good-Looking Hispanic And...

Italian guys. I'm looking for Hispanic and Italian men and boys who are good-looking & sexy for fun, sex, etc. ☎ 72245

Hung Hispanic Guys If You're....

Hispanic and hung 8 or 9 or 10 or more, let's get together, party, and let me service you. We'll have a real fun time. ☎ 72247

For Me, My Self, And I

I'm looking for White men who enjoy being suck between your thighs. You be in your 40 or 50, let me lose myself. Need your sniff. ☎ 72251

Let's Have An Orgy!

I want to get together with 2, 3, 4, 5 or more guys for an orgy. Let's party and watch videos, and have lots of fun! ☎ 72252

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Dig Big White Baer Men

White man 49, 6' 209lbs brown hair blue eyes a bottom or top, love oral seeking White men 30-60 for fun. ☎ 72265

Seeking Friendship & Fun

GWM, 46, 145 seeking trim Asian or Latino 25-45 for hot fun & friendship. Must love to kiss, touch & cuddle. Daytimes the best. Your place or mine. ☎ 72268

Spank Your Butt

Hot, masculine top, 5'11", 175#, 38, nice build, looking for in-shape bubble butt guy for over the knee bare-ass spanking, role-playing and plowing. ☎ 72269

Like Dick In Your Mouth?

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Santa Cruz Area!

GWM, 50, will orally service all clean gay, straight, bi males 18-30 of any race. No reciprocation expected. No overweights please. Day or night 24/7. Call TJ today! ☎ 72246

Oral Expert! If You Are Hung

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Older Asian Men

I'm a WLM 46, 6', 165lbs, moderately hairy & I'm looking for older AM over 60 who enjoy being orally pleased. Non-scene working class, blue-collar A+ smokers ok. ☎ 72266

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You walk in as I lie naked, blindfolded, teasing my cock, tits, ass. You watch, shoot on my face and chest, then leave. You see everything, but I never see you. ☎ 72274

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Me: bi HM, 54, ISO young drag-queens (18-21only) for threesome. Pluses: pretty boys, tight ass, very femme, no drugs, disease free, 69, suck/fuck, ass-play.... ☎ 72254

Lick Your Boot & Kiss Your Ass
Don't take my look or pass any gas. Take off the boot I kiss the foot, sniff with my nose between the toes, if not hit with any shit. ☎ 72255

Dry Face Needs Wet Cum Bath
Masculine WM wants to get on my knees watch senior citizens stroke his cock until it explodes hot cum all over my face. Your place only. ☎ 72256

Foot Players- Looking For Guys
Who like to worship feet. Getting a group together for footplay, rubbing, stroking and toe sucking. Goodlooking GWM seeks others! ☎ 72257

Looking For Hot Studs In Hose
Attractive GWM, 35, 5'10", 150lbs. looking for hot times with other panty hosed guys. Please be masculine, GWM, drug free height/weight proportionate. ☎ 72258

Squat Ur Ass-Hole Over My Face
If ub lean/slim WM, LM, AM and like your hole tongued or dick sucked, this in-shape WM fely. o. It's good. Have rim chair. Be/clean. My place. ☎ 72270

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Black Fisting Top
5'9", 171 shave head. I like to play long hours w/ videos and playing with nice ass. Any race, 3-ways welcome. ☎ 72275

Looking For Gents Who Want To:
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TV tunes

by Gregg Shapiro

It seems like every year there are more soundtracks associated with television shows. Some of them are as entertaining as the programs from which they are drawn, while others are exercises in corporate greed and excess.

Probably the best TV soundtrack is *Music from Gilmore Girls* (Warner Brothers/Rhino). Amy Sherman-Palladino and Daniel Palladino, the album compilers, include songs by the late Joey Ramone (his cover of "What a Wonderful World"), Black Box Recorder (the sardonic "Child Psychology"), Elastica ("Car Song"), PJ Harvey ("One Line"), XTC ("The Man Who Murdered Love") and Bjork ("Human Behavior"). Corny vintage pop songs by The Free Design ("I Found Love") and sharpshooter Claudine Longet (a cover of The Beach Boys' "God Only Knows") sound great alongside songs by both John Lennon ("Oh My Love") and Yoko Ono ("O'Ho"). Four "cues" by Sam Phillips, ranging from 14 to 29 seconds of music in length, punctuate the disc, reinforcing the soundtrack's connection to the actual program. Newly recorded tracks by Phillips and a revised version of the classic "Where You Lead, I Will Follow," performed, appropriately enough, by mother and daughter Carole King and Louise Goffin, make this the TV soundtrack of the year.

As if Willow's having a female lover weren't enough to increase *Buffy the Vampire Slayer's* queer following, they went ahead and did an all-singing, all-dancing musical episode. The original cast album (Mutant Enemy/Fox Music/Rounder) is a wonderfully funny and fresh recording that reveals many surprises, including the fact that Sarah Michelle Gellar (*Buffy*), Emma Caulfield (Any), and Anthony Stewart Head (Giles) can carry a tune. Series creator Joss Whedon's original score and songs are a delight, destined for the stages in high school drama productions and

drag shows worldwide.

CSI: Crime Scene Investigation - The Soundtrack (Hip-O/UMG) walks a fine line between breaking the law and breaking new ground. The inclusion of John M. Keane's score compositions "Investigation Suite" and "Grissom's Overture" separates this 16-track soundtrack from some of the others, making it more than just another slapdash compilation of golden oldies and semi-hip new selections. The use of The Who's "Who Are You?" as the show's theme song works, since the crime scene investigators often attempt to uncover a victim's identity.

Ozzy sans Harriet

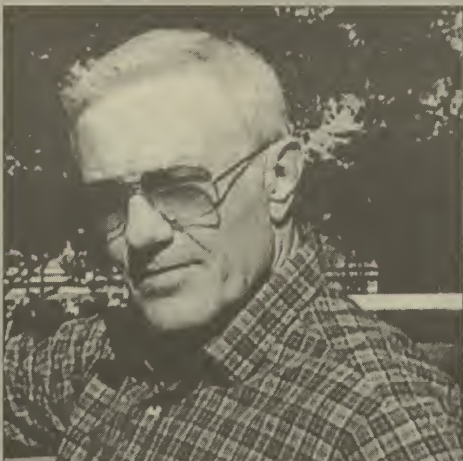
The *Osbourne Family Album* (Epic) contains music from the wildly successful MTV reality series about metal-god Ozzy Osbourne and his wacky family. Daughter Kelly's remake of "Papa Don't Preach" is as distinctive as you might expect, while son Jack, busy developing bands at Epic, introduces us to Disillusion ("Mirror Image"). Wife and mother Sharon selected some romantic tunes (including Clapton's "Wonderful Tonight"), while Ozzy himself performs a few songs. The disc is bracketed by Pat Boone and Ozzy's versions of Osbourne's classic "Crazy Train."

Even though both TV series *Felicity* and *Roswell* have been canceled, *Roswell: Original Television Soundtrack* (Nettwerk America) and *Felicity: Senior Year* (Nettwerk America) were released this year. The *Roswell* soundtrack does a much better job of establishing a mood — creepy and celestial.

The lovely folks at TVT Records have been compiling television theme songs for years, beginning with 1986's *Television's Greatest Hits*. That's what makes them the perfect record label to put out *TV Guide: 50 All-Time Favorite TV Themes* (TVT). Beginning with *I Love Lucy* and ending with *Six Feet Under*, the compilations sums up the '50s through the early part of the 21st century with the music to our favorite sitcoms, cartoon, dramas and variety shows. ▼

FILM

Conspiracy theory



An out-of-work TV news cameraman gets an unusual offer from an elderly neighbor: Come on over and bring your camera, because have I got a scoop for you! Walter Ohlinger (Raymond J. Barry) tells his big secret: he claims that he was the "grassy knoll gunman," the second assassin of Pres. John F. Kennedy. Is he telling the truth? Director Neil Burger's movie opens Friday in the Bay Area. ▼

PERSONALS

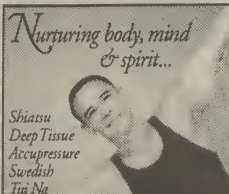
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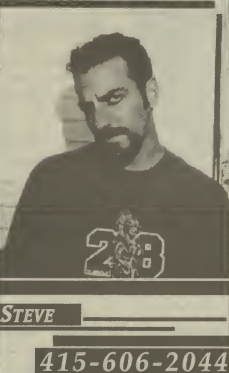


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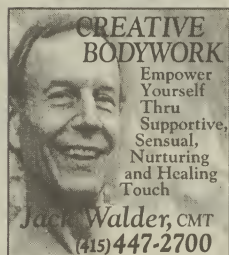


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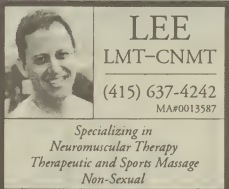
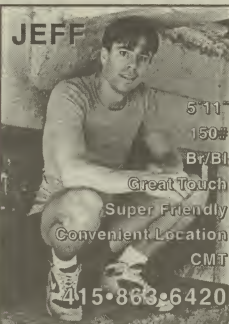
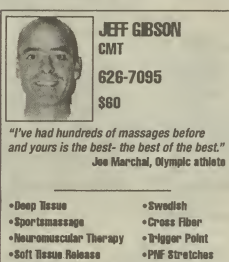
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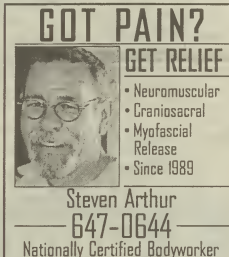
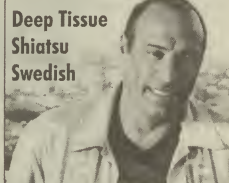
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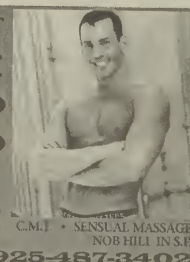
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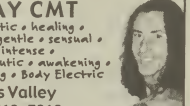


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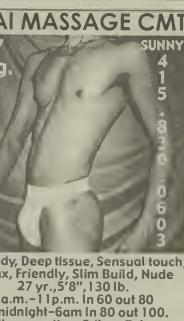
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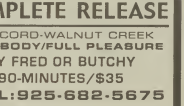
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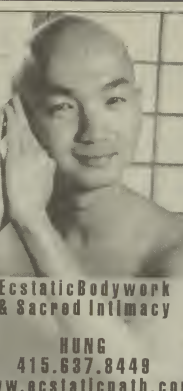
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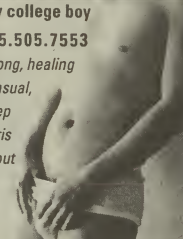
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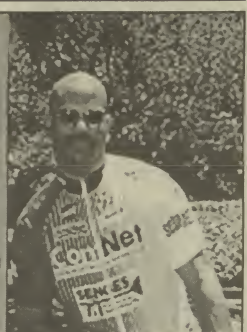
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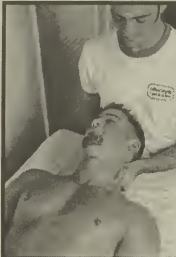
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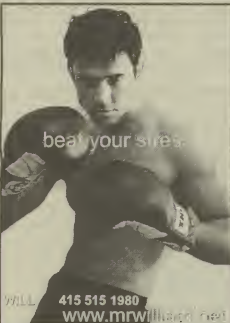
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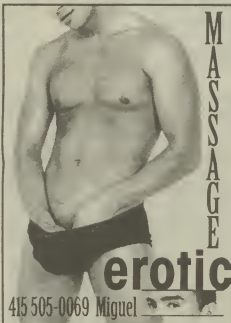
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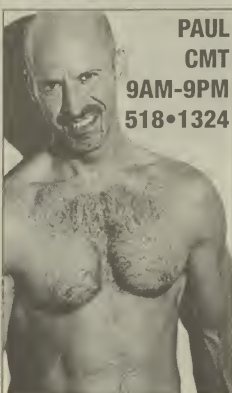
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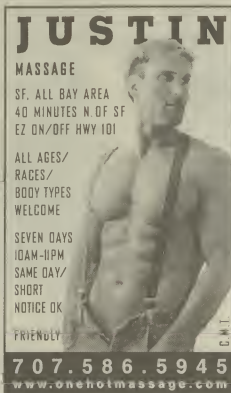
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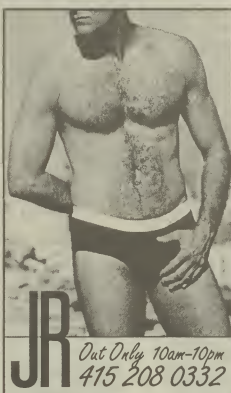
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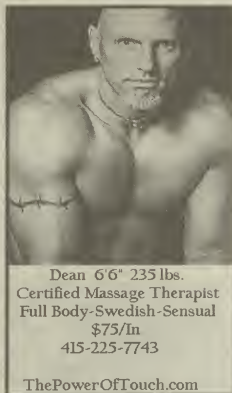
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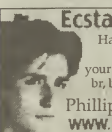
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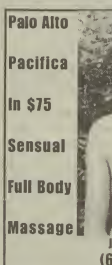
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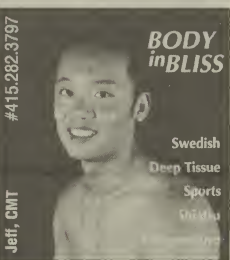


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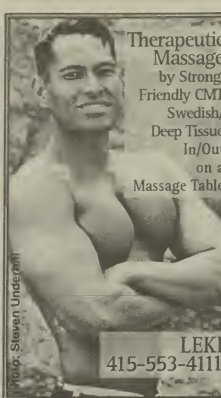
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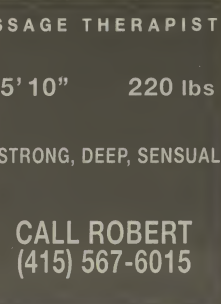
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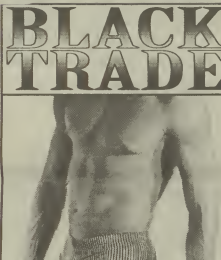


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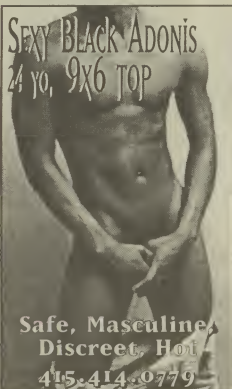
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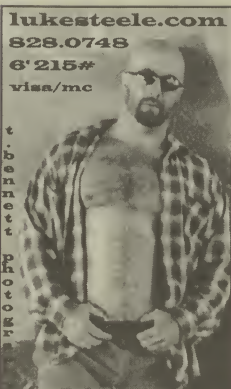
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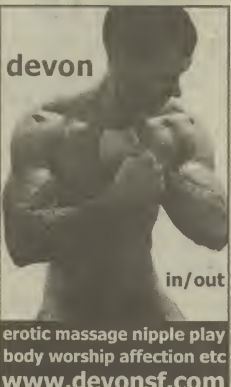
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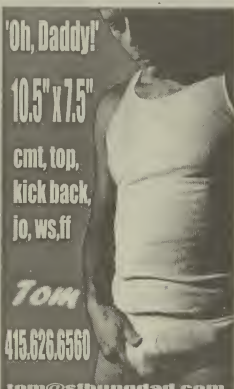
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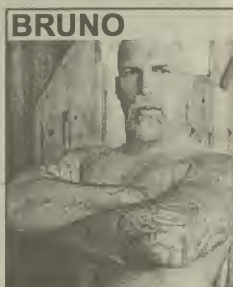
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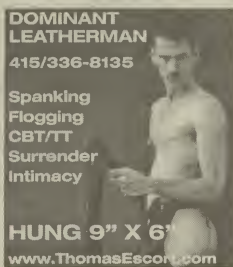
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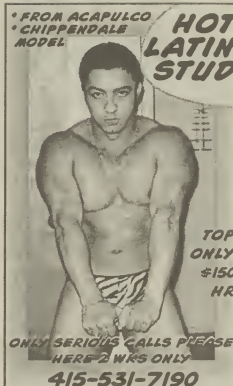
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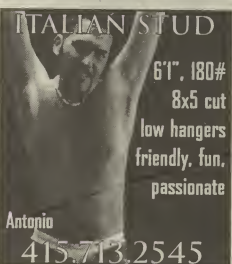
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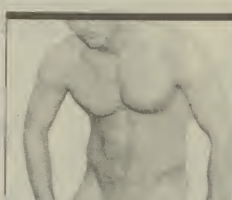
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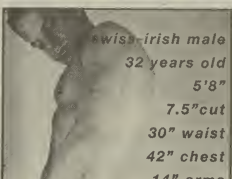
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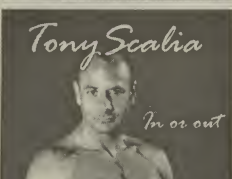
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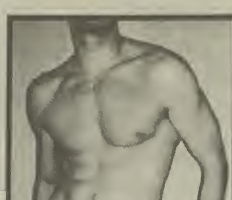
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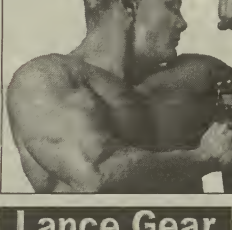
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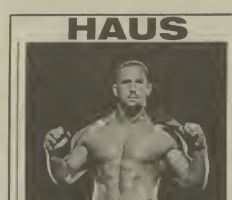
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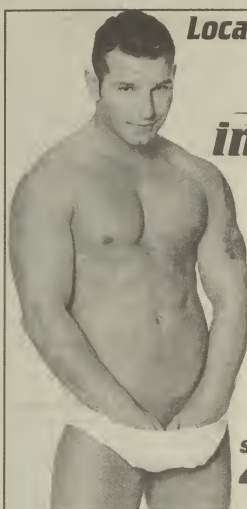
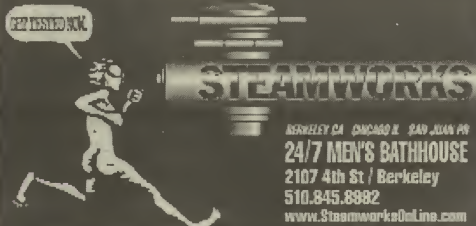
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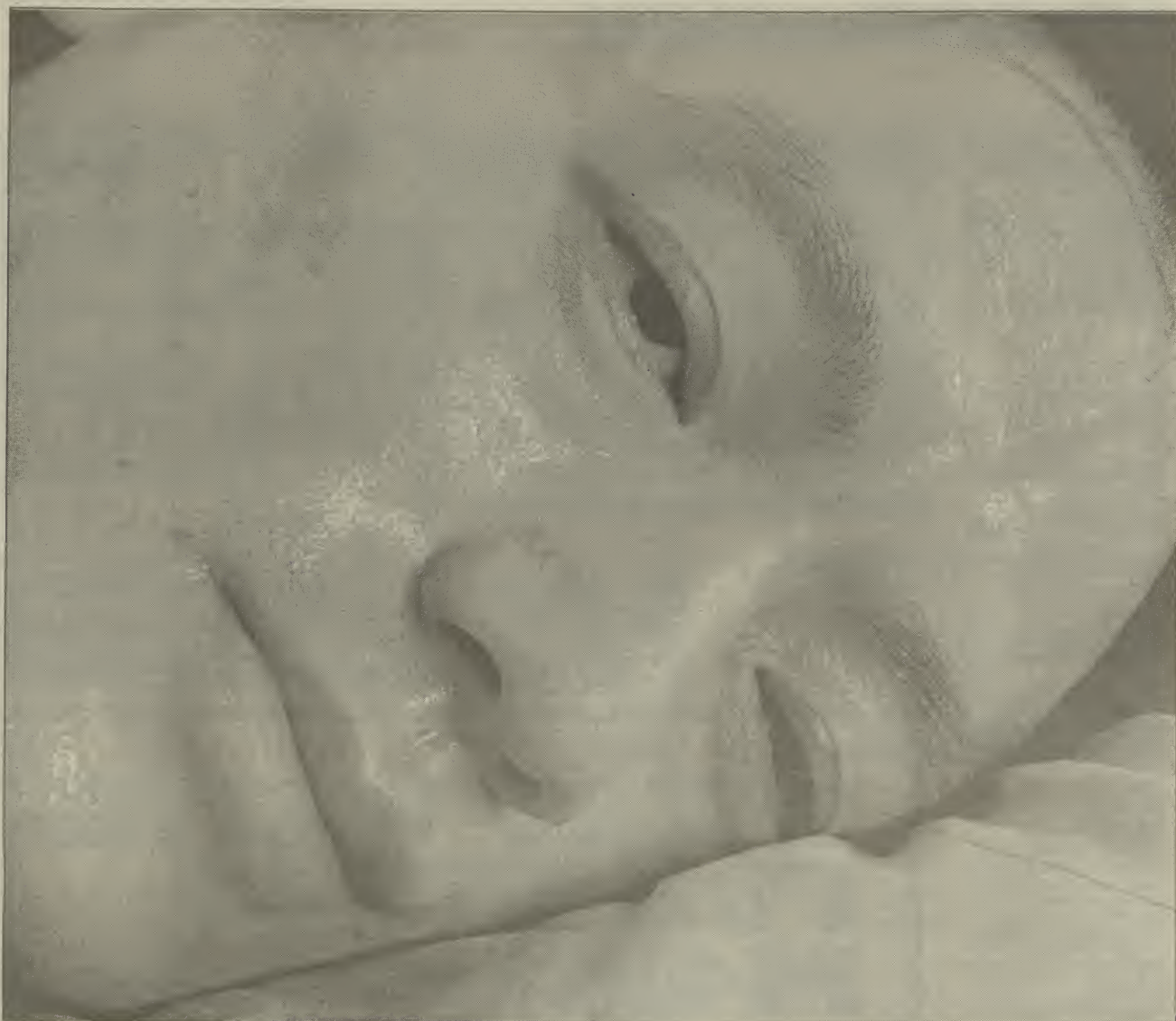


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